Theatrical and Ritual Boundaries in South Asia: An Introductory Essay

Ganser, Elisa

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Technical Editor:
Tomasz Winiarski

Department of Languages and Cultures of India and South Asia,
Jagiellonian University
al. Mickiewicza 3, 31-120 Kraków
cracow_indological_studies@uj.edu.pl

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Theatrical and Ritual Boundaries in South Asia: An Introductory Essay*

devānām idam āmananti munayaḥ kāntaṃ kratuṃ cākṣuṣam
"Sages celebrate this [theatre] as a ritual offering, beautiful for the gods to behold"

Kālidāsa, *Mālavikāgnimitra* I.4

Origin and development of a debate

The pertinence of maintaining a strict dichotomy between the categories of theatre and ritual has been questioned in recent years. It has been

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argued that such a clear-cut separation is a construct of European modernity and its organisation into academic disciplines, which cannot possibly be applied to different times and cultures, especially to the South Asian context.[1] The disciplinary boundaries between theatre and ritual have been initially challenged with the enlargement of already established fields—such as Theaterwissenshaft in Germany[2]—and eventually broken down, and even transcended with the emergence of new domains of study at the crossroads of different disciplines—for instance performance studies,[3] cultural studies and ritual studies.[4] New approaches to the study of theatre and ritual have emerged through a convergence of interests and overlapping methodologies between the humanities and the social sciences.[5]

In the field of theatre studies, more specifically, the focus shifted away from a text-oriented and literary approach to theatre, to one privileging aspects of performance as an event and experience binding together actors and spectators. This widening of the horizon encompassed various processes hitherto neglected, such as stage production and the actor's experience, with an additional focus on audiences and the reception of theatre—both in social, religious and aesthetic terms. Besides being at the crossroads of the different arts it contains, the field of theatre potentially encompasses several other human activities. Moreover, theatre is also a performance deeply rooted in society, involving the community and its transformation. In consequence of theories developed by social scientists such as Turner, Geertz and

[1] See Brückner and Schömbucher 2007.

[2] On the establishment of theatre studies through the work of Herrmann in Germany, and its enlargement with the performative turn, see e.g., Fischer-Lichte 2001.

[3] Schechner 1985; 1988.

[4] On the beginnings of ritual studies, see Kreinath, Snoek and Stausberg 2006.

[5] The 'speech act theory' of Austin, to whom generally goes the credit of theorizing the so-called 'performative turn' in the 1950s, is a result of this convergence. See Fischer-Lichte 2005.

Goffmann, theatre came to be seen, within the field of performance studies, primarily from a sociological, ethnographic, or cultural perspective.[6]

Central to these enlarged or emergent fields of studies were concepts such as that of 'performance' and 'performativity', which were shaped at the beginning of the 20th century in opposition to terms such as 'text' and 'textuality' or 'referentiality', but also as broad categories meant to regroup a variety of cultural phenomena. The latter was especially the case in performance studies as shaped by Schechner in the United States, although it was preceded by earlier, less systematic attempts in theatre studies, as developed in Germany, to extend the field of theatre to festivals, processions, ceremonies, plays, dances and rituals (Fischer-Lichte 2001). Among these forms, which today scholars generally refer to as 'cultural performances' (Singer 1982), theatre was either treated as the main type or as an instance among others, where ritual often kept a prominent place.

The so-called 'performative turn'—preceded by a shift in the perception of culture at large from 'textual' to 'performative' at the turn of the 20th century (Fischer-Lichte 2001), but first theorized in the field of language communication by Austin in the 1950s (Austin 1962)—occasioned a new attention to extra-European and 'folk' cultures, which were considered 'primitive' and as such abounding in entertaining spectacles. Prior to this turn to performance and to the community of people brought about *in* and *by* theatre, a similar shift from text—the sacred, religious text, or myth—to performance—the ritual or sacrifice integrating individuals into a community—had taken place in religious studies, with a similar focus on the so-called primitive cultures. Attention on community processes and transformations brought about by ritual and theatrical performances eventually converged in the concept of 'liminality', epitomized by the anthropologist Turner

[6] On the influence of the theories developed in anthropology, ethnology and religious studies on performance studies, see Carlson 2001 and Fischer-Lichte 2005.

in both spheres, although drawing on Van Gennep's earlier analysis of the rites of passage.

In the second half of the 20th century, scholars of religion started to use performance as a central category to describe ritual. In some cases, the parallel drawn with theatre through the concept of performance enabled the exploration of the aesthetic dimension of ritual, transcending the older dichotomy between the religious and aesthetic perspectives. Religion and aesthetics had been in fact until then thought of as opposites, belonging respectively to the domains of ritual and of art. These were understood to be utterly distinct spheres, the former characterized as the realm of the real, the latter as that of illusion. When a theatrical performance—for instance an Asian form such as Balinese drama—appeared to more naturally fall on the side of ritual rather than that of theatrical enactment, then also the aesthetic distance between actors and spectators—necessary to build up a world of illusion—was automatically negated (Kreinath 2009). Kapferer, on the contrary, developed an aesthetic approach to ritual, stressing the importance of aesthetic qualities in the functioning of ritual in terms of social transformation (Kapferer 1997). At the same time as aesthetics was recognized as relevant to ritual theory, it was denied that ritual fell under the exclusive purview of religion. Paving the way for the recognition of secular rituals alongside religious ones, Turner did not restrict ritual to the sphere of religion, but placed it somewhat on the verge between religion and theatre. His approach to ritual was very much influenced by his views on theatrical performance (Turner 1982). After the so-called performative turn in the humanities and social sciences, theatre became in fact a key-concept or even the main frame of reference in the study of ritual. One important example is found in the work of Tambiah, where ritual is analysed alongside theatrical performance and speech acts (Tambiah 1979). The widespread insistence on 'performance' and 'performativity' also determined a change in the analysis of rituals from meaning to action, and a new emphasis on the creation of presence, something common to theatrical performances. In this connection, the communicative model for the analysis of theatrical performance

was affected by the notion of embodiment, first theorized in the field of ritual studies (Csordas 1990; Bell 2006).[7]

Beside the attention of anthropologists and theatre scholars on the synchronic relations between ritual and theatre, another avenue of research was inaugurated through the conceptual juxtaposition of the two spheres of ritual and theatre. This emerged particularly when the investigation into the origins of theatre—which meant essentially Greek theatre at the beginning of the 20th century—incorporated the results of anthropological research into the search for a genetic or historical relationship between theatre and ritual. Its protagonists were the so-called Cambridge Ritualists. Following the lead of Jane Harrison, they elaborated a ritual theory of drama.[8] While Hellenist scholars looked for comparative evidence of ritualistic material in extra-European cultures, drama was considered an invention proper to the Greek civilization. It was argued that theatre originated out of primitive ritual, yet this was considered as a sort of cultural 'quantum leap' that led Europe to emerge out of savagery (Csapo, Miller 2007: 2).

The focus on so-called primitive and traditional cultures had a deep impact on avant-garde theatre directors, starting from the 1930s with Antonin Artaud and Bertold Brecht, and proceeding, in the 1960s, with Peter Brook, Jerzy Grotowski, Ariane Mnouchkine, Eugenio Barba and Richard Schechner. Inspired by the Cambridge Ritualists, they strived for a revival of bourgeois theatre by looking back, in a symbolic key, at what they regarded as theatre's essential core, i.e. ritual. They also integrated anthropological theory on ritual into theatre production, an instance of which is the legacy of Turner on Schechner's theatrical experiments, where the divide between the audience and the performers

[7] For an updated and complete annotated bibliography on ritual theory, see Kreinath, Snoek and Stausberg 2006 (v. 2).

[8] On the Cambridge Ritualists, 'New Ritualism' and on the contemporary developments of the 'ritual theory of drama' in a renewed search for historical—rather than just conceptual—links between ritual and drama with a comparative perspective, see Csapo and Miller 2009.

was abolished, and rituals were introduced and celebrated within the performance. It is sometimes forgotten, in accounts about these shifts in avant-garde European theatre, that many of its directors were directly or indirectly inspired by Asian forms of theatre, in particular South Asian forms.

Incidentally, one of the first European directors to take an interest in Indian theatre as a performing art, rather than as literature,[9] was the avant-garde theatre director and critic Edward Gordon Craig. In his early writings, Craig had been a staunch supporter of the idea that theatre was neither just a text nor just acting. His views, emphasizing the importance of the body and the actor in theatre, influenced the birth of Theatre Studies in Germany.[10] Craig advocated a revival of the modern English stage through the encounter with other cultures and theatres of the past. His ideas about Indian theatre, and his ideas about Indian art in general, had been mediated through the reception of the writings of Ananda Kentish Coomaraswamy, who first propagated and popularized in the West the idea of Indian art as essentially spiritual and religious. As the correspondence between the two makes clear, it was first of all to satisfy a request of Craig that Coomaraswamy embarked on the first translation ever into English of a Sanskrit treatise on Indian dance, the *The Mirror of Gesture* (*Abhinayadarpaṇa*), published in 1917. In the introduction to it, Coomaraswamy spoke about the ritual dances of the Devadāsīs in an idealized way, presenting the art of dancing as akin to *yoga*, and the gestures of the dancers as symbolic and hieratic, and common to ritual. This early translation, pre-dating that of the celebrated *Nāṭyaśāstra* of Bharata, together

[9] Indian theatre as literature had been known in Europe since the end of the 18th century. The English translation of Kālidāsa's *Śakuntalā* by William Jones in 1789 marks indeed what has been dubbed an 'Oriental Renaissance' in Europe. On this phenomenon, see Schwab 1950.

[10] His *On the Art of Theatre* of 1905 was translated the same year into German and had a direct influence on the already mentioned theorist of Theaterwissenschaft Herrmann (Fischer-Lichte 2001: 169).

with other writings of Coomaraswamy on the performing arts, were highly influential in shaping European's perceptions of Indian theatre as a religious art.[11]

As should be clear by now, the debate on the boundaries between theatre and ritual did not first originate in the study of the West, and then extended to the field of South Asia, but was shaped and theorized in strict connection with scholars working *in* and *on* that field. In a recent discussion on ritual theories, Michaels has noticed how attention to India and its overtly rich ritual culture significantly helped shape modern ritual theory (Michaels 2016).[12] The case of South Asia offers in fact a particularly rich reservoir for an enquiry into the relevance of the concepts of theatre and ritual and their contested borders which, applied to a plurality of contexts of performance, have become an important focus of current academic research.

Theatre and ritual in the South Asian context

Looking at the history of the debate about theatrical and ritual boundaries, it has emerged that interdisciplinarity has been an intrinsic element to the discussion in modern academic studies. It has therefore been kept as a methodological guideline in putting together the contributions of the present volumes (Part I and Part II). Previous important publications on similar topics have also opted for an interdisciplinary and comparative approach. The volume edited by Bansat-Boudon is possibly the first Indological publication to draw attention

[11] On the influence of Coomaraswamy on early Western perceptions of Indian theatre, on Craig's reception of Indological writings and on the much-entangled history of *The Mirror of Gesture*, see Ganser (forthcoming).

[12] Among the earlier works drawing on Indian texts, Michaels cites Georges Dumézil, Edward B. Tylor, Marcel Mauss, Henri Hubert, Louis Doumont, Max Weber and Arthur M. Hocart. Recent works are those of Frits Staal, Bruce Kapferer, Stanley Tambiah, Richard Schechner and Caroline Humphrey and James Laidlaw. Besides them, a number of Indological scholars wrote important works on Hindu rituals (Michaels 2016: 18–19).

to the great variety of notions of theatricality in India, which sometimes border—in line with the choice of theatrical and textual materials presented—the sphere of ritual (Bansat-Boudon 1998). In Brückner, Schömbucher and Zarrilli 2007, cultural performance in India has been analysed under the three different perspectives of actor, audience and observer, with a view to investigate the power of performance to transform and bring about effects on these three types of agent. To ritual and theatre, Holm, Nielsen and Vedel 2009 adds religion as a third category, combining theoretical analyses and case studies, some of which stem from South Asia. Michaels and Wulf 2015 focuses on emotions and aesthetics as legitimate domains of investigation both in rituals and other performances, with a majority of contributions on the Indian context but also with a comparative focus on Europe.

If these recent projects are doubtless influenced by the new focus on performance that has emerged in the humanities and social sciences, it is often forgotten that the debate about theatre and ritual in India has an older history of more than a century, which is partly coincident with, but possibly independent from, the debate about the ritual origins of drama sparked among the Cambridge Ritualists.[13] The debate about the connection of ritual and theatre in Indian studies similarly started as a debate about the origins of Sanskrit drama in the last decades of the 19th century. From the beginning, the question was closely connected with the search for a genealogy of drama in Indian ritual. The other option, envisaged by some European scholars, was

[13] To the best of my knowledge, the ritual theory of drama, enunciated by Jane Harrison in 1912, was formulated independently from parallel attempts by scholars of Indian studies, to explain the origins of Sanskrit theatre at the turn of the century. As Csapo and Miller notice, Cambridge Ritualism was fundamentally Eurocentric, and conceived of drama as a peculiarity of the Greek civilisation (Csapo and Miller 2007: 1). In the recent reopening of the debate in a more historically grounded way, no acknowledgement was made of the parallel debate in Indian studies, although studies on other cultures—in part directly influenced by Cambridge Ritualism—were included from a comparative standpoint (*ibid*.).

to derive Sanskrit drama—or the idea of drama—from its Greek or Hellenistic homologue. After Sylvain Lévi refuted, in his seminal study *Le Théâtre Indien* of 1890,[14] the thesis of direct filiation, the debate focused, among the partisans of the ritual origins, on the specific form of ritual Indian theatre would have been indebted to. With the discovery of the text of the *Nāṭyaśāstra*—the earliest codification of theatrical art variously dated by scholars around the beginning of the Common Era—and its first Indian edition in 1894, scholarly attention concentrated on the nature of the rituals preceding a theatrical performance, the so-called *pūrvaraṅga*.[15] The narrative about the origins of theatre in the *Nāṭyaśāstra*, launching theatre as a Fifth Veda available to all social classes, was also an important locus for the interpretation of the secular or religious origins of theatre.[16] As the study of Lidova—contributing to the debate with new insights on Hindu *pūjā*, rather than Vedic *yajña*, being the immediate antecedent of Indian theatre—shows, the history of *Nāṭyaśāstra* studies is closely connected to the ritual interpretation of Indian theatre (Lidova 1994: 121–122).

Despite this focus in Indology on building up a ritual theory of theatre based on the interpretation of the Sanskrit texts,[17] such early attempts seem to have been mostly obliterated in recent studies of Hindu rituals. As Michaels observes, "the value of indigenous theories of ritual, for instance the Pūrvamīmāṃsā school, or the theory on (*rasa*)

[14] The various steps of the debate about the origins of Indian theatre and its protagonists can be followed in Bronkhorst 2003, where an attempt to reopen the question in the light of Lévi's later writings and recent archaeological discoveries is also made.

[15] For a summary of the different positions on the nature and scope of the *pūrvaraṅga*, and on Abhinavaguta's usage of ritual hermeneutics and rule analysis in his commentary, see Ganser 2016.

[16] On this narrative, see Bansat-Boudon 1993.

[17] The different options crystallized especially around the interpretation of the relationship between the narrative about the origins of theatre, the rituals preceding the performance of the plays as described in the *Nāṭyaśāstra*, and the available dramas (Gitomer 1994).

aesthetics of theatre and dance performances, have not yet been sufficiently recognized in ritual theory" (Michaels 2016: 19). Not only *rasa* aesthetics, I would argue, but the analysis of the rituals, dances, musical parts and enactments, which were theorized as part of the theatrical performance by Sanskrit authors, could benefit ritual theory, besides being of interest for historians of Indian theatre. For instance, some modern analyses of ritual in religious studies stress the peculiarity of ritual as an action (or a series of acts) *sui generis*, and the agent's awareness of such action as being meaningful and intentional.[18] Similarly, in the Pūrvamīmāṃsā texts, ritual action is analysed as being performed for the attainment of some transcendent aim, or for carrying out the injunctions of the Vedic text. The ritual act takes the name of *karman*, action, which in India indicates the ritual act *par excellence*. Agency in the various ritual acts which are carried out in the different phases of a rite are also analysed in great detail by the authors of this school, traditionally occupied with the hermeneutics of rituals as enjoined by scripture.

Theatre, in its turn, could be equally said to be a *sui generis* action. In the *Dhātupāṭha* the root *naṭ-* —used to designate the activity of actors (*nāṭayati*) and from which the most common word for theatre, i.e. *nāṭya*, is derived—is given by grammarians the sense of *avaspand-*, i.e. (in its more frequently attested form *spand-*) to throb, quiver, palpitate, to move subtly (*kiṃciccalana*, cf. *Dhātupāṭha*). It is perhaps not by chance that the root *spand-*, in some ways connected to the activity of actors, assumed a special significance in the schools of non-dualist Śaivism and was used by Abhinavagupta to designate the activity of

[18] Some of the modern theorists of ritual tried in fact to overcome the separation of thought from action, advocated in the earlier devaluation of ritual with respect to scripture, claiming instead that ritual is either a purposeful practice (Bell 1992) or a meaningful, qualitatively distinctive action (Humphrey and Laidlaw 1994), and focusing on the strategies of ritualization and ritualized behaviour. For his part, Michaels looks at ritual as "a specific mode of action" comparable in its extraordinary character to playing in theatre, but different from stage acting and games (Michaels 2016: 31ff.).

the dancing god and lord of actors Śiva. Although unmovable, in fact, Śiva appears as if moving, bringing about the activity of cosmic emission and reabsorption (Bansat-Boudon 2004: 211 ff.). This same activity of Śiva is described in other texts as a dance, using the root *nṛt-*, also connected to the root *naṭ-*. Differently from ritual, however, this dance is sometimes said to be devoid of any practical purpose, and, being the activity of cosmic manifestation by a god, it is often described as a play (*līlā*) (Colas 1998). On the other hand, the action of theatre can be compared to that of ritual as it comprises a series of activities, and as such it was described by the grammarian Bhartṛhari as an action *sui generis* (*Vākyapadīya* 2.373).

This very quick and superficial dive into the Sanskrit materials brings me to one of the important points of departure of the present project. On the one hand, contemporary forms of performance—with reference to which scholars prefer nowadays to use denominations marking the continuity between the two domains, such as "ritual drama", "ritual performance" or "staged ritual" (Sax 2009)—are seen to challenge the very existence of two clearly separate spheres for theatre and ritual in India.[19] On the other hand and despite the affinities, since the beginnings of systematic scientific discourse in classical India, theatre and ritual have been treated as different fields, each endowed with its proper textual codifications (*śāstra*) and technical vocabulary. Concerning the vocabulary of theatre, some of the most common Sanskrit terms used to designate a dramatic performance are *nāṭya*, *nṛtta*, *nṛtya*, *prekṣā*, *nāṭaka*, or even *līlā* or *nāc* (in Hindi), while terms like *karman*, *kriyā*, *yajña* or *yāga* and *pūjā* or *upacāra* usually stand on the side of ritual. Some larger terms, such as those indicating festivals (*utsava*, *melā*, *samāja*) are normally seen to include both categories, special worship and rituals, as well as dances, music and dramatic plays (Michaels 2016).

[19] The study and direct observation of many such forms have in fact prompted the debate about the existence of an independent sphere of theatre in Asia, clearly distinguished from that of ritual (Brückner and Schömbucher 2007).

Despite this seemingly clear-cut disciplinary boundary, the ritual and the theatrical spheres are already seen to intersect and to some extent blur in the *Nāṭyaśāstra,* something that has puzzled scholars since they started to deal with this fundamental yet troublesome text. As seen above, the debate focused around the much-contested problem of the ritual origins of Indian theatre. On the far end of the spectrum of theatrical performance—i.e. the literary text written by a poet—various interpretations were given to the status of the earliest strata of Indian literature—the hymns of the Saṃhitās—as well as their function in connection to Vedic sacrifice. Starting from observations concerning the Vedic period, the dramatic character of some of the dialogical hymns of the *Ṛg-Veda* and their ritual interpretations in the *Brāhmaṇa*s have given rise to speculations about the use of dramatic dialogues in Vedic ritual and their possible connection to the development of a theatrical form (see Malamoud 1998).

The unclear demarcation of the sphere of theatre from that of ritual in the theatrical tradition is reflected at the level of vocabulary. The *Nāṭyaśāstra* showcases strong links between the theatrical performance and the ritual universe: theatre is launched as the "Fifth Veda" (*NŚ* 1.12), and its performance is preceded by a complex ceremony, the *pūrvaraṅga*, described as the worship (*pūjana*, *pūjā*) of the deities of the stage (*NŚ* 5.55). In the *phalaśruti* of the *NŚ*, moreover, the result of a performance is compared to that of a *yajña* (*NŚ* 37.26–27), and the *pūrvaraṅga* is said to be equally comparable to a *yajña* in its effects on the performer (*NŚ* 5.170–173). Moreover, the performative arts, such as dance, vocal music and instrumental music, are said to please the gods, providing a transcendent result for its performers in the *pūrvaraṅga* (*NŚ* 4.319; 31.73). The performance of theatre, on its part, is declared to be even more pleasant to the gods than the items usually intended as ritual offerings, such as incense and garlands of flowers (*NŚ* 37.29). The comparison of theatre to a ritual is reiterated in the text of some of the extant Sanskrit plays, for instance in the famous stanza of Kālidāsa, where theatre is equated to a visual sacrifice pleasing to the gods (*Mālavikāgnimitra* I.4, quoted *in exergo*). The mention of

the benediction at the opening of the play, together with the occasions for staging a newly composed drama during a public religious festival or royal investiture also attest to the participation of theatre in the ritual calendar, possibly alongside other types of entertainment.

Not only do links between ritual and the performing arts appear in the literature and in the technical texts on theatre, but they also exist on multiple levels throughout the history of South Asia. In classical India, we witness the rise of professional experts connected to the various arts of dancing (*nṛtta*), singing (*gīta*) and instrumental playing (*vādya*), both at the court and at the temple. In the latter, these become, from a certain point onwards, part of the temple personnel and of the deity's retinue. Ascetics and lay devotees, worshipping the deities through the performative arts in order to obtain extra-worldly results, make their appearance in the religious literature of early Śaivism and Tantrism (Törzsök 2016). Disguise and role-playing are a well-known theme in Purāṇic literature, and become a part of rituals and observances in the various ascetic paths.

The boundaries between theatre and ritual become even more permeable and difficult to discern in the medieval forms of devotional drama, such as the Vaiṣṇava *līlā*s, where the actors actually embody the characters rather than merely representing them (Haberman 1988; Sax 2009). Embodiment, or making the gods and other beings present and alive, is also a key feature of various forms of performance involving possession, which are often carried out through a highly formalized procedure resembling a dramatic score (Freeman 1998). Sometimes, the possession itself is preceded and triggered by songs and dances connected to stories about the gods, and by assuming their ichnographical traits and costumes in a mimetic, yet not actorial-dramatic way. Today, anthropologists do not fail to notice how rituals and theatrical performances often cohabit the same religious or cultural event, and how the labelling as either theatre or ritual becomes a ground of contention in the modern politics of cultural heritage and tourist industry.

The idea of a volume on Theatrical and ritual boundaries in South Asia derives from a panel, with the same name,

organized by Elisa Ganser at the 5th Coffee Break Conference in Rome: "Space, Culture, Language and Politics in South Asia: Common Patterns and Local Distinctions". The volumes presented here (Part I CIS XIX No. 1/2 and Part II forthcoming vol. XX No. 1) consist of a selection of the papers from the panel,[20] supplemented with newly written ones.[21] Its aim is to investigate first of all the connections, intersections and ruptures between the theatrical and the ritual sphere, paying special attention to the vocabulary used with reference to them. This is done with a focus on both practices and texts, detecting areas where literary sources, religious practices and living performative arts overlap and interact with one another. Secondly, the practical and theoretical implications of either preserving, dismantling or displacing the boundaries between ritual and theatre have been tested against specific case studies, in which such boundaries reveal their crucially problematic and contested nature.

Through the use of different disciplinary approaches and methodologies, ranging from philology, anthropology, religious, cultural, literary and theatre studies, as well as history and art history, the essays in this volume aim to further our understanding of the categories of ritual and theatre in South Asia. It contributes to the task of rethinking these categories in dialogue with more recent concepts issued from their re-examination in other areas of research (for instance the concepts of liminality, framing, embodiment, performativity, ritualization, theatricality, self/role, etc.). Given the nature of the object of enquiry—stemming from the domain of performance but having its traces recorded in texts, monuments, epigraphs, as well as in the practices and

[20] The original participants to the panel at the Coffee Break Conference in 2014 were (in alphabetical order): Gautam Chakrabarty, Giorgio De Martino, Marianna Ferrara, Elisa Ganser, Virginie Johan, Thomas Kintaert, Natalia Lidova, Nina Mirnig and Bihani Sarkar.

[21] In the first part: Hermina Cielas, Marianne Pasty-Abdul Wahid, David Pierdominici Leão, Anna Tosato. In the second part: Andrea Acri, Dominic Goodall, Silvia D'Intino, Irene Majo Garigliano, Anna Nitecka, S. A. S. Sarma, Aleksandra Wenta.

memories of the community of people taking part and giving meaning to the various performative events—it has been considered particularly fruitful to approach it through a multi-disciplinary approach. Besides the fact that the authors come from several different disciplines, many of the papers are themselves multidisciplinary in their methodology, combining for instance philology and art history, philology and ethnography, textual and religious studies or anthropology and theatre studies, to name just a few. Also in line with the spirit of the Coffee Break Conference, which inspired this whole enterprise, is the fact that many of the contributions, besides presenting a specific case study, provide a sort of state of the art on the question of boundaries, seen from a multiplicity of perspectives. They are therefore meant to help the reader to find orientation in a field which has become larger in recent years, by offering moreover reference to the latest studies on the topic both in the humanities and social sciences.

Elisa Ganser
elisa.ganser@uzh.ch
(University of Zurich)

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Overview of the Volume. Part I

In her paper on the unique "art of attentiveness", **Hermina Cielas** discusses various aspects of performative and ritualistic features of Avadhāna. This complex tradition, based on the public showcasing of memory skills, the power of concentration and knowledge pertaining to a variety of show types—be it Sāhityāvadhāna, Nāṭyāvadhāna or Citrāvadhāna—first of all denotes a plethora of performative arts. Being staged, Avadhāna attracts crowds eager to watch both those who pose specialized tasks (*pṛcchaka*s) and those who demonstrate their knowledge and skills while fulfilling them (*avadhāni*s). The techniques used by *avadhāni*s during the partially improvised spectacles draw on the mnemonic tools developed for the sake of Vedic recitation applied to the rites. Yet, as Cielas claims, from the religious point of view Avadhāna cannot be referred to as ritualistic in its nature. Instead, taking into consideration that, *inter alia*, it is performed for a given purpose in a particular time and space (in earlier times also in temples) and abounds in symbolic, prescribed actions, the author suggests viewing it as a secular form of rite, or "'the ritual of memory', celebration of innate and developed mental techniques performed by an *avadhāni* in front of the audience". Nevertheless, depending on its type and context, the intensity and range of performative and ritualistic traits attributed to Avadhāna may vary, hence in conclusion Cielas proposes to situate it somewhere in-between the domains of performance and ritual.

Marianna Ferrara's paper opens with a rich overview of the long-term interdisciplinary debate regarding the relationship between theatre and ritual, which has recently culminated in speculation on the mutual influences between the social sciences and performance studies. Having reflected on conventional terms such as 'performance' and 'performative' as well as on the various dichotomies resulting from their application in different disciplinary fields—for instance 'performativity' versus 'theatricality', 'self' versus 'role'—Ferrara questions the definitions of a ritual text as exclusively 'religious' and suggests rethinking it in terms of 'performative' and 'theatrical'. The focus of her study is the performative effect of the recitation of Vedic texts intended, according to the author, to display the skills and authority of the officiants. As she concludes, the level of performativity and theatricality displayed in Vedic rituals implies that the dissociation of entertainment from religious acts should be reconsidered.

Drawing richly on extensive anthropological research on the one hand, and on Kūṭiyāṭṭam literature written in Malayalam and Sanskrit on the other—especially the Cākyar's acting and production manuals (*āṭṭaprakāram* and *kramadīpikā*), as well as an anonymous Sanskrit text on Kūṭiyāṭṭam entitled *Naṭāṅkuśa* (16th century A.D.?)—**Virginie Johan** discusses the uses and functions of ritual dance, or rather of 'dancing the ritual' (*kriya*), in the context of the only living practice of ancient Sanskrit drama, namely the Kūṭiyāṭṭam theatre of Kerala. The fundamental questions posed by the author in her attempt to emphasize "the ritual aspects of dance and its aesthetic resonance in the specific Kerala praxis" concern the reasons and conditions under which dance is interwoven into the theatrical performance at given moments. Having examined the range of distinct features of the ritualistic and acting realms, the author concludes that, in the case of Kūṭiyāṭṭam, dance is attributed with a 'cohesive role', provided by its ritual nature, by which the actors manage to 'touch' the divinity through theatre.

With the aim of sketching the boundaries between ritual and theatre, **Thomas Kintaert** launches the presentation of his vast and detailed study, planned as a series of articles, on ritual performances

in the *Nāṭyaśāstra*. The first essay focuses on a variety of ritual items, scattered in the various chapters of the *Treatise on Theatre*. By means of a systematic presentation of appropriate data, not only does Kintaert provide us with a rich and sound database for ritual and theatre studies, but he also offers a complex picture of distinct features of ritual performances. This will eventually provide new elements to determine the ritual background of the *Nāṭyaśāstra* and fuel the debate on the dating of this text.

The focus of **Natalia Lidova**'s article is the genesis of Indian theatre contextualized within the *pūjā*-cult of the early post-Vedic period. As she argues, such designations as Pañcama Veda and Nāṭyaveda point to the fact that, since the early phase of its development, theatre was in its essence ritualistic and didactic rather than entertaining. In order to support her view, Lidova challenges previous assumptions by demonstrating that the *pūjā* ritual, which she regards as closely connected with the rituals described in the *Nāṭyaśāstra*, was not associated with the sacrificial cult of the Vedic *yajña*, the latter being often perceived as closely linked to Bharata's text and the origins of Indian theatre. She advances a working hypothesis, according to which theatre originated in the milieu of Atharvavedins who, in search of a remedy for the socio-religious crisis (symbolically described by the *Nāṭyotpatti* myth of the *Nāṭyaśāstra*), adopted a new form of ritual, namely the *pūjā*. For the sake of promoting the new religion, which can be perceived as an early form of Hinduism, they "started the practice of the religious sermon in the form of scenic performances of the myth, *de facto*, the earliest form of drama".

The essay of **Marianne Pasty-Abdul Wahid** concerns Muṭiyēṯṯu', a ritual theatre performed in the Hindu temples of central Kerala as an offering to the goddess Bhadrakāḷi. Basing her investigation on ethnographic data, the author discusses how the sequential and highly theatralized enactment of the myth of *Dārikavadham* ('Slaying of Dārikan [by Bhadrakāḷi]') accompanied by music played on drums and cymbals and using theatre props, acts at the same time as a ritual which is supposed to bear results for its viewers. In the view

of Pasty-Abdul Wahid, the complexity of Muṭiyēttu', characterized by a blending of theatrical performance and ritual meaning, the boundaries of which are nevertheless blurred, arises from the concept of imitation, seen as a process of embodiment. In the context of Hindu worship, this particular idea "allows the materialization of the goddess—and its culmination in possession—using theatrical and performative tools to create life, hence giving substance and ritual legitimacy to Bhadrakāḷi's physical manifestation that is at the core of the power assigned to Muṭiyēttu'".

David Pierdominici Leão investigates the connections between theatre and ritual, the latter meant as the undertaking of a rite within the play itself. The point of departure for his considerations is the *Hāsyārṇava*[*prahasana*] by Jagadīśvara Bahṭṭācārya (14th century A.D.?) which, most probably due to its obscene language and profusion of suggestive sexual elements, happens to be one of the least discussed Sanskrit farces. Like many other plays belonging to the comic genre, the dramatic action of the play is framed by the celebration of the Spring Festival (Vasantotsava). Through its affinities with themes of regeneration, youth and sexuality, the Spring festival is generally associated with the cult of Kāma, the God of Love. The originality of the Vasantotsava's depiction as seen in the *Hāsyārṇava* stems from the fact that its main action is situated in a brothel, where a young and vital courtesan, Vasanta, is going to be ritually initiated into erotic life. In the view of Perdominici Leão, the grand and public character of the celebration of the Spring Festival is hence mocked through symbolically confining it to a brothel, where a charming woman embodying all aspects of Spring might be ultimately accessed and enjoyed only by a few selected men.

Anna Tosato analyzes the connections between dance and ritual from the perspective of temple sculptures. Her case study focuses on the Hoysaḷeśvara Temple in Haḷebīd, whose sculptures overflow with dance scenes and postures. Taking into account both the teachings of textual sources on drama and dance (*nāṭya-śāstra*s) and the locations of the sculptures within the premises of the temple, Tosato

explores the hypothesis that the temple sculptures were deliberately infused with various meanings applied by the sculptors acquainted with the 'technical language of dance'. These meanings were in turn analogous to those expressed by certain *karaṇa*s—common to both sculpture and theatre—especially used to communicate certain feelings, as for example wonder in the case at hand. In this connection, Tosato also poses the question whether the dance, so to say, locked in a sculpture, might have informed the practice of circumambulating the temple, by communicating to the devotees a peculiar feeling of wonder and awe connected to the temple and the deity enshrined, beside the pleasure of marveling at the lively scenes and postures rendered in stone.

Ewa Dębicka-Borek

debicka.debicka@uj.edu.pl
(Jagiellonian University, Krakow)

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Hermina Cielas
hermina.cielas@gmail.com
(Jagiellonian University, Kraków)

Avadhāna: Between Art of Attentiveness and Ritual of Memory*

SUMMARY: The Indian performative art of Avadhāna (attention, attentiveness) is based on the showcasing of the mastery of memory, creativity, retention, multi-tasking and task-switching as well as other cognitive abilities. It examines not only a person's capacity to focus and respond simultaneously to multiple task demands given by questioners (*pṛcchaka*s) and demonstrate outstanding memory skills, but also specialized knowledge. The Avadhāna event, which involves partial improvisation, takes the form of an entertaining spectacle based on the set of rules assigned to its particular type. It becomes the 'ritual of memory', the celebration of innate and developed mental techniques performed by the *avadhāni* in front of an audience. The present paper aims at presenting the centuries-old tradition of Avadhāna from the point of view of its relation to ritual and other performative arts, as well as its performers and its contemporary components, such as the inclusion of painting, stage drama or elements of visual poetry. It stems from a field study conducted in 2015–2016 in Karnataka and Andhra Pradesh and from interviews with practitioners of the art of attention, Dr. R. Ganesh, Dr. Shankar Rajaraman and Dr. Medasani Mohan.

KEYWORDS: performing arts, Avadhāna, *nāṭyāvadhāna*, literary games, *citrakāvya*, visual poetry, cognitive skills.

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1. Introduction

According to Bell, an American religious studies scholar, formalism, traditionalism, invariance, rule-governance, sacral symbolism and performance are the factors which characterize ritual (Bell 1997: 138–169). Defining the scope of such a multifold phenomenon is not an easy task, since it should cover rites of passage or affliction, calendrical and commemorative rites, rites of exchange and communion or those of feasting, fasting, festivals, etc. Turner, ethnographer and cultural anthropologist, suggested describing ritual as

> […] a stereotyped sequence of activities involving gestures, words, and objects, performed in a sequestered place, and designed to influence preternatural entities or forces on behalf of the actors' goals and interests. (Turner 1973: 1100)

The occurrence of supernatural powers in the definition proposed by Turner seems to connect rites directly to religion. On the other hand, adduced features bring to mind theatre and other performative arts. The correlation is not coincidental. According to Alexander, all kinds of rituals, both religious and secular, as well as broadly defined performance create an "indeterminate dimension" (Alexander 1991: 84). Although it is defined by particular time and space, it is also liminal, an intermediate phase symbolizing transition from one state to another.[1] As Turner suggests:

> It is a moot point whether plays derive from rituals—as carnivals clearly do—or whether they originated in the retelling of hunting and headhunting adventures, with pantomimic accompaniments. In either case they are liminal phenomena, with a good deal of reflexive commentary interwoven with the descriptive narrative. (Turner 1979: 486)

The author points out important factors joining ritual and carnivals, which are also representative of the performative arts. Both phenomena are

[1] The concept of liminality was first developed by folklorist van Gennep in his most famous work, *Les rites de passage* (1909), to delineate one of three stages of a rite of passage.

characterized by framing and plural reflexivity. They may be dependent on a specified recurrent moment or contingent, occurring only if certain other circumstances arise. They are limited also in terms of space—whether it is a sacred place or a stage. The plural reflexivity, in Turner's words, is based on "the ways in which a group or community seeks to portray, understand, and then act on itself" (*ibid*.: 465).

The question of the origin of theatre and its connections with ritual are also the subject of scholarly discourse in relation to Indian culture. Although some theories about the secular sources of Sanskrit drama have been advanced,[2] its links with religion are apparent from many different factors. The *Nāṭyaśāstra*, the most well-known Sanskrit treatise concerning the performative arts, describes not only a divine origin of theatre (NŚ 1.8–17) but also a performance given in honour of Śiva (NŚ 4.5–18) or presented on the occasion of various rituals. Tracing the origin of Sanskrit drama and answering the question of its basis—whether it had a secular or religious background—lies beyond the scope of the present article.[3] Nevertheless, the idea of theatre-ritual structural closeness cannot be denied.

2. The Art of Avadhāna

2.1. The power of concentration

The word '*avadhāna*' denotes various kinds of performative arts based on the same characteristics. It means 'concentration', 'attentiveness', 'attention'. It refers to the superior qualities required from the one who aspires to the honorable title of *avadhāni*[4]—practitioner of the art of

[2] More about possible secular theories on the origin of Indian drama in Bhat 1981: 7–8.

[3] More about the connections between the drama and ritual of early Hinduism can be found in Lidova 1996 and Kuiper 1979.

[4] Although the Sanskrit term denoting a practitioner of the art of Avadhāna is *avadhānin*, it had been incorporated also in other Indian languages, such as Telugu or Kannada, where it is present in the form '*avadhāni*'. Moreover, the practitioners of the tradition refer to themselves using the same form.

Avadhāna. The tradition is based on the ability to focus to a degree that is almost impossible to achieve without specific exercises. The basic values that characterize the *avadhāni* are: well-developed cognitive abilities, great memory and the ability to multitask that arises from concentration. Depending on the type of art in question it is also necessary to have specific artistic or mathematical skills.

The act of Avadhāna can undoubtedly be called a performance. Contemporary events attract crowds of people wanting to sit in the audience and see those who undergo trials and, by presenting extraordinary skills, gain the title of *avadhāni*. The meticulously prepared show takes place on a stage. It is a place for future *avadhāni* and *pṛcchaka*s—those who ask questions and pose tasks in order to verify the knowledge and skills of the main character of the event. According to the rules of Avadhāna, *pṛcchaka*s should be recognized scholars in the field of studies they represent. Only in this way are they able to watch over the event and verify the knowledge of the *avadhāni* without any doubts. What is more, questioners (often also *avadhāni*s) have a chance to demonstrate their knowledge and skills as well. The number of questioners and their specialization vary according to the type of Avadhāna being showcased.

When the term Avadhāna is not specified, it is understood as Sāhityāvadhāna, a literary variation of the tradition. It is one of the links between poetic art and its transmission in the oral form. It allows one to participate in the process of creation, to watch the poet while composing the verses according to the restrictions given by the questioners. As emphasized by the practitioners of Avadhāna, not every poet is capable of facing such a challenge successfully. In the same way, not every person with natural or well-trained abilities to maintain a high concentration and outstanding memory will be able to respond to the tasks posed by *pṛcchaka*s. The secret of Avadhāna is the combination of several factors. The key elements that predict the emergence of an *avadhāni* are not only the ability to focus and outstanding memory or *pratibhā*

Following the example of previous works concerning Avadhāna, the spelling *avadhāni* is used also in the present article.

(poetic imagination, spark of literary talent) but also creativity, spontaneity and, as often emphasized by the practitioners, *dhairya*—steadiness, self-control and intellectual vigor. Without the ability to merge these components, completing Avadhāna would not be possible.

Sāhityāvadhāna is the long-standing pillar of the art of memory, being mentioned in a number of references in textual sources.[5] It consists of two main parts. In the first of them, called *pūraṇa*, an *avadhāni* creates stanzas according to the instructions and restrictions of questioners. This part consists of four rounds because stanzas are created fragmentarily, one quarter in each round. The number of challenges is also related to the distinction that lies in the several types of Sāhityāvadhāna. In its basic and most popular variety it is in the form of so-called *aṣṭāvadhāna*, 'eightfold attention'. The number refers to the number of tasks a poet must face. It does not always correspond to the number of questioners participating in the event, as it is possible that two people are asked to pose challenges relating to the same task. In addition to the classical 'eightfold attention' we can take part in the event in which sixteen tasks (*ṣoḍaśāvadhāna*), one hundred (*śātāvadhāna*) or even a thousand tasks (*sahasrāvadhāna*) are posed, and these are just some of the possibilities. The different categories of challenges used in the *pūraṇa* part are chosen from a set repertoire of Avadhāna by the organizing committee of the event. These tasks are closely related to the various types of *citrakāvya*—figurative poetry relying on word games that play with sound and meaning.[6] These are all sorts of literary games, finishing verses begun by the questioners, composing new ones according to certain rules etc.

[5] More about the beginnings of Sāhityāvadhāna as well as epigraphic, historical and literary sources in Sudyka, Galewicz 2012.

[6] 'Figurative poetry' is only one of the many meanings of *citrakāvya*, which can be translated also as 'pictorial poetry', 'visual poetry' or 'entertaining poetry' since *citra* means not only an image but also 'conspicuous', 'manifold', 'causing surprise' or simply 'a riddle'. More about *citrakāvya* and various forms within the scope of this kind of poetry in Cielas 2016; Gerow 1971: 175–190; Jha 1975 and Tubb 2014.

Each of the *pṛcchaka*s is assigned to one category in which he specializes. The same situation takes place also in different kinds of Avadhāna. Questioners for Nāṭyāvadhāna specialize in particular branches of *nāṭyaśāstra*, for Citrāvadhāna in painting, etc. Some of the tasks belong to a so-called 'set' repertoire of Sāhityāvadhāna as a fixed part of each event. This is, for example, *niṣedhākṣara*, literally 'forbidden syllable'—composing a stanza in a given meter, syllable after syllable, in response to the indication of the sound which cannot be used. Others, such as *citrakavitva* which uses elements of visual poetry, occur less often.[7] Depending on the type of task, it is completed in one, three or four rounds of *pūraṇa.*[8] In addition, an *avadhāni* must face a *pṛcchaka* representing

[7] Avadhāna has always been closely related to *citrakāvya*. Nevertheless, throughout the centuries, *citra* has been present in the performances only in the form of riddles or literary games, and not in the sense of visual poetry. Although, taking into account the character of Avadhāna, the inclusion of visual poetry seems to be obvious, there are no sources mentioning the use of *bandha*s (proper visual stanzas) as a part of it in the past. It seems that the first Avadhāna in which *bandha*s have been realized in the performance took place in 1986. The credit for the idea of using *citrabandha* goes to Dr. R. Ganesh, who spearheaded the revival of Avadhāna in the Kannada language. Besides him, only one other person decided to try joining Avadhāna and visual poetry. That is Dr. Shankar Rajaraman, a psychiatrist from Bangalore, who is considered to be a specialist in *citrakavitva.* Not even all of practitioners of Avadhāna are aware that such events take place. For instance, Dr. Medasani Mohan, *pañcasahasrāvadhāni*, who performed both in Telugu and in Sanskrit, has minimal knowledge of *citrakāvya* and its use in the tradition he practices (based on an interview with Dr. Medasani Mohan conducted on August 7, 2016, Tirupati).

[8] Some of the tasks, such as *āśukavitva*, 'fast poetry', consist in spontaneous composition of an entire stanza on a given subject in a specified time. *Samasyāpūraṇa*, 'supplementing the part of the given stanza', consists in adding the rest of the text to a part given by the questioner, according to the rules of grammar, prosody and the subject. The *avadhāni* creates the text gradually, one quarter in each round. The complete stanza is composed in three rounds of *pūraṇa*. Similarly, other tasks which require creating a stanza are completed

aprastutaprasaṅga, in this context understood as 'distracting', the purpose of which is to divert his attention from fulfilling a given task, by commenting and asking questions unrelated to the subject, often in a funny tone, to the entertainment of the audience. Of course, the *avadhāni* is obliged to answer such questions, refer to the comment in an equally witty manner, all in the given language of Avadhāna.[9] The *pṛcchaka* designated to this function may interrupt at any time. Similar functions also highlight other types of tasks, such as *saṃkhyābandha*, the 'combination of numbers'. The questioner is allowed to interrupt an *avadhāni*'s concentration at any moment by asking him to fill in a particular field of the magic square (usually consisting of nine, sixteen or twenty-five parts) in such a way that eventually the sum of all numbers vertically, horizontally and diagonally will be the same and in accordance to the number indicated by the questioner at the beginning of the event.[10] In this way, the ability of an *avadhāni* to keep concentration is additionally tested. When all four rounds of *pūraṇa* are completed, the Avadhāna enters the next stage—*dhāraṇa*, recalling all the compositions created in the previous part.

in four rounds. This is what happens for example in the case of *citrakavitva*. *Pṛcchaka*s determine the subject of the composition and indicate the *bandha*—the image to be hidden in the text. The *avadhāni* has to explain the rules of composition of a given pattern and clarify its nature. He specifies the meter. Then he starts to compose a text without using paper or pen to take notes, dealing mainly with different types of alliteration. Additionally, the stanza has to make sense and the content is supposed to match the questioner's indications and correspond to all rules of grammar and prosody.

[9] Sāhityāvadhānas are performed in several Indian languages, including Sanskrit, Prakrit, Tamil, Telugu, Kannada and Hindi. It also happens that specific tasks require the *avadhāni* to use a double-language register, the *bhāṣāśleṣa* to compose the stanza.

[10] This type of challenge is characteristic especially of Jaina Avadhāna, where such elements appear frequently. Similarly, other types of mathematical puzzles or the elements of the Ghaṇṭāvadhāna, 'Avadhāna with bells', or *puṣpatāḍana*, where the *avadhāni* must recognize 'the number of flowers' thrown at his back, are also popular in Jaina and Tamil traditions.

The *avadhāni* recites or sings complete stanzas and explains and comments on their form and content.[11] The next stage allows the questioners to demonstrate their poetic abilities. They present their own compositions according to the requirements set up during the show. When the Avadhāna comes to an end, its main character briefly sums up the event by addressing the questioners and the audience.

2.2. Ritualistic and performative aspects of Avadhāna

The methods of recitation of the Vedic texts (*vikṛtipāṭha*s) are closely related to the tradition of Avadhāna. The emergence of *pāṭha*s was connected to the need of preserving literature and knowledge of the ancestors transmitted orally from generation to generation in its original state. According to Filliozat, the body of Vedic texts had survived and been distributed by hundreds or even thousands of years before it was written down (Filliozat 2004: 138). The development of specific mnemonic tools allowed to protect it from oblivion and keep it in an unchanged form for a long time. Various ways of reciting the Vedas have slightly transformed the text, which in its basic version was transmitted in the form called *saṃhitāpāṭha*, or 'continuous recitation'. The modifications within it consisted mainly in changing the order and repetition of words. Depending on the pattern of modifications, ten (eleven, if one includes the basic form) modes of Vedic recitations can be distinguished. So many possibilities of transmitting the same text allow for a permanent rendering of the original version.

[11] It means that again and again the *avadhāni* must return to the composition, recollect the task, recall the passages composed previously and put it altogether. In the case of *citrakavitva* the final recitation is supplemented by a pictorial representation of the visual layer hidden in the text. While the *avadhāni* recites the text of the composition, a *pṛcchaka* draws the picture on a board. Finally, the creator of the stanza approaches the blackboard and once again presents the text while pointing to the corresponding elements of an image. The audience has a chance to witness the moment of creation, hear the composition recited by the poet, see it in the visual form and find out how to construct a particular *bandha*.

In cases of confusion, the remaining versions of the same text are based on a somewhat different scheme, and can be used as comparative material to help in detecting inaccuracies. The various ways of recitation and transmission of the Vedas are therefore a kind of distinction of eleven editions of the same text carried by human memory. These techniques minimized also the risk of an error in the ritual.[12] *Pāṭha*s played, therefore, an important role in the preparation of the rite. As Galewicz says,

> […] the rare art of modified *vikṛti* recitation […] does not find any direct application within Vedic *śrauta* ritual. It is, however, put on display in the ritualized setting of the competitions, which are appreciated by the connoisseurs as a performing art of sorts. Here, an all-pervading fear of mistake is also present and it is expressive of the ritual character of those events. The sophisticated art of reciting according to patterned changes in the word order of a text is held in high esteem and is sometimes given a religious significance. (*ibid*.: 248–249)

Created as a mnemonic tool helpful to preserve the Vedic texts and support correct execution of the rite, *vikṛtipāṭha*s became also one of the bases of performative art in the Avadhāna. It is impossible to state when exactly these modes of Vedic recitation came into being. However, regardless of dating, one may be tempted to say that the modifications used to memorize and transmit Vedic texts had influenced the development of poetic ornaments such as *yamaka*, contributing also to the development of figurative poetry and various kinds of word plays or riddles. These, on the other hand, are one of the most important elements of the 'art of attentiveness'. The technique which played an important role in the transmission of the text used in the ritual changed its purpose and was incorporated into the realm of performance. The transformations within the recited Vedic text proceeded

[12] The only source of such a mistake could be a man, whose inaccurate recall of the text or incorrect articulation could lead not only to the failure of the whole undertaking, but also be the source of far-reaching consequences for him, his family and even the entire community to which he belonged. For more on the possible errors in ritual, their consequences, and the ways of counteracting them, see Michaels 2007.

in accordance with certain patterns and rules. Not everyone could do it—it was based on having specific knowledge, perfect memory and the ability to focus. *Pāṭhin*s, those who mastered the *pāṭha*s, were (and still are) responsible for keeping the centuries-old tradition alive and for the successful execution of the ritual. In time, the art of gradual recitation of portions of Vedic texts in various modes started to be called Vedāvadhāna.

Vedāvadhāna is closely related to Anyōnyam ('mutually')—a performative art of Keralan Nambudiris based on competition between *vedapāṭhaśālā*s, schools of Vedic recitation.[13] The tradition shows a lot of similarities to Avadhāna. It is a competition which takes the form of a performance. In both of them, memory and knowledge play an important role. Similar to Avadhāna, Anyōnyam uses a symbolic metalanguage. For example, a text to be recited is indicated by the rivals through the creation of a particular pattern of twelve stones (Galewicz 2004: 378). One may surmise that the Keralan tradition is basically based on the idea of Vedāvadhāna. What is more, it is infused with religious meaning. As pointed by Galewicz:

> Though a direct link with a *śrauta* sacrificial procedure is lost in the contemporary *anyōnyam* (if there ever had been any), there exists an idea of selecting the best virtuoso-reciter and winners in a ritualized recitation contest. (Galewicz 2003: 365)

Anyōnyam events are also, using the words of Galewicz, "[…] inscribed within the horizon of the contemporary Hindu religious calendar" (*ibid*.: 370). They take place in a fixed venue, nowadays in Śrī Rāmasvāmi Kṣetram temple in Kaṭavallūr (central Kerala), and last for ten days (*ibid*.: 371). All the parts of the event are not only combined with the temple proceedings to form rites, but also two of the ten days do not have a competitive character, are omitted for ritual reasons and intended for *Sāmaveda* and *Yajurveda* recitation. According to Galewicz:

[13] The traces of this tradition can probably be dated back to the early 15th century. Nevertheless, this dating is far from certain (Galewicz 2004: 365). More about Anyōnyam in Galewicz 2002/2003, 2003 and 2004.

> Debate and competition seem to have been an important mark of the ancient brahmanic culture of India. Public debating and challenging the rivals' knowledge had been used as a way to prove one's skills […] and to negotiate one's position in a community. (*ibid*.: 363)

Its public nature is probably one of the reasons for the emergence of so many different kinds of Avadhāna. Among the types of performative art built on the basis of concentration and memory, there are such varieties as Netrāvadhāna, Tṛṇāvadhāna, Ghaṇṭāvadhāna, or the already mentioned Nāṭyāvadhāna and Citrāvadhāna.[14]

The first of these types, as its name implies, is based primarily on the use of eyes (*netra*) as a medium of transmitting information. It requires a minimum of two persons. It is about the ability to convey a particular message (sentences, phrases, or full stanzas of the text) through specific movements of the eye, eyelids and eyebrows in such a way that the partner can read the encrypted message. This art requires specialized knowledge (the individual sounds or their sequences are attributed to the particular motions), focus and perception. Tṛṇāvadhāna is performed in a similar way, yet using a different medium of communication. In this case, blades of grass or straws (*tṛṇa*) convey the message through a specific system of signs. Ghaṇṭāvadhāna, in contrast to the two previous forms, does not require specific motor skills but perfect hearing. The *avadhāni* must recognize the number and type of bells (*ghaṇṭā*) ringing behind a screen. All these types of Avadhāna require specific skills and the ability to solve a problem in a spontaneous way, but they are devoid of the creative factor. The other two are different. Nāṭya, a theatrical variation of Avadhāna, requires the ability to combine four elements: costumes, gesticulation and body movements, evoking emotions, as well as creating dialogues/monologues in a spontaneous and improvised dramatic

[14] The subsequent types of Avadhāna are described mainly on the basis of an interview with Dr. R. Ganesh, a practitioner of the art of Avadhāna in its literary form and the author of a book on this tradition focused on its realization in the Kannada language (*Kannadadalli Avadhanakale*), conducted on August 11, 2016, Bangalore.

scene. The actor who wishes to obtain the title of *nāṭyāvadhāni* must fulfil the tasks given by *pṛcchaka*s, who challenge him to recreate a particular motif (most often derived from classical literature, and less likely the result of a questioner's imagination) in the limited, given time.[15] He has to play a specific character and emotion in a spontaneous way, using an improvised text and such resources as self-prepared, minimalist costumes and makeup. In this case, the practice of Avadhāna requires not only imitative activities, the recognition of sounds or the communication of something through a certain metalanguage, but the creation of a theatrical etude in a very limited time. The idea of Nāṭyāvadhāna is to create a spectacle within a spectacle. The creation of a theatrical etude becomes the performance itself.

Similar to Nāṭyāvadhāna, the creative element is necessary for the realization of Citrāvadhāna. The *avadhāni* must face eight canvases. On each of them he must create a painting according to the guidelines of *pṛcchaka*s. The first four must reflect particular themes and styles of painting, the fifth—one music which is played in the background. According to its type, specific tools (brushes, spatulas etc.) and painting techniques should be used. The sixth painting is also inspired by the sound—it has to visualize a heard *rāga*, its mood and conveyed emotions. Another canvas is covered by the artist in response to an amusing question, which also plays the role of additional entertainment for the audience. The pictorial riposte should be equally witty. The last task involves inserting given syllables into the composition in such a way that they become a part of the painting—hidden and not decipherable at first glance. Citrāvadhāna is one of the novelties in the centuries-old tradition of 'the art of attentiveness'. It is the result of a collaboration between the *avadhāni* Dr. R. Ganesh and B.K.S. Varma, a Bangalore-born painter. The first spectacle combining

[15] The level of difficulty is so high that Nāṭyāvadhāna does not have many performers. The most well-known practitioner of this art, Dara Ramanatha Sastry, who performed Nāṭyāvadhāna in Telugu language, died in 2016.

the elements of classical Avadhāna and painting took place in 1990.[16] The event called *kāvyacitra* lasted for twenty-four hours.

There are more types of Avadhāna than the very few mentioned above. They use various branches of science and art to combine them with the root of the tradition—an extraordinary ability to concentrate. Although techniques of Vedic chanting were used in the rite, Avadhāna itself does not have a ritualistic character from a religious point of view. Nevertheless, *pāṭha*s became one of the bases for the whole complex of performative arts characterized by plural or individual reflexivity. Despite the fact that Avadhāna is not connected with the ritual *sensu stricto*, it can be called the 'ritual of memory', celebration of innate and developed mental techniques performed by an *avadhāni* in front of the audience. It is not "designed to influence preternatural entities or forces on behalf of the actors' goals and interests" as stated in the already mentioned definition of rite by Turner. Nevertheless, it is built upon "[…] a stereotyped sequence of activities involving gestures, words, and objects, performed in a sequestered place". The main goal is to obtain the title of *avadhāni*. It does not involve the presence of miraculous forces but it can be referred to as a secular form of rite. It is an activity that is performed for concrete purposes and loaded with symbolic actions prescribed by specific regulations, and thus partly ritualistic in nature. Formalism, traditionalism, invariance, rule-governance and performance—listed by Bell as the characteristics of rite—play an important role in Avadhāna. Although it is a secular art, the performance usually starts with the recitation of Vedic texts and an invocation to Sarasvatī. The Avadhāna performances are conducted in a particular time and space. They are very often part of a bigger festival, serving as one of the events in the program. The occasions on which they take place are various. They can be performed

[16] To the present day, B.K.S. Varma performed in ca. 1500 *kāvyacitra*s across the world, as well as other, numerous kinds of Citrāvadhāna (based on the interview with Dr. R. Ganesh conducted on August 11, 2016, Bangalore). He still continues to perform.

during religious holidays, such as the festival of *vasanta pañcamī* (Spring Festival), and secular celebrations—like, for example, *ugādi*, the New Year's Day for the Hindus of Andhra Pradesh or annual celebrations of particular institutions. On the other hand, Avadhāna can also be unconnected to any other event. Then it becomes a festival itself, lasting even up to over a month. When it comes to the duration of Avadhāna it is always limited. The length of the event is important—it can be neither too short, nor too long. In this sense, it is closer to a theatrical spectacle of a particular duration than a performance for which, in many cases, time is not specified. The same similarity can be observed in relation to space. According to literary sources, in the past Avadhāna took place usually in closed communities, at courts or in monasteries.[17] On particular occasions it was performed also in temples. With time it became more open—it moved from sequestered to public places and started to be performed on stage, at well-prepared venues. This change shows clearly the journey of Avadhāna, the gradual transition of its character, from ritual to performance.

The art of Avadhāna culminates in the event, in the same way as the ritual has its apogee during the celebration of the rite. Moreover, also the process of getting ready shows in both cases many similarities. Some information concerning the preparation for Avadhāna can be found in literary sources. One interesting example are the works of the *viṟaliviṭutūtu* genre[18] in Tamil literature described by Viswanathan Peterson. The author quotes specific passages from the *Kūlappanāyakkaṉ Viṟaliviṭutūtu* composed by Kavirāyarin honor of his patron, Nāgama Kūlappa

[17] Since Avadhāna was very popular among Jaina monks it was performed by them very often at patron's courts, in monasteries or in a closed circle of connoisseurs (see fn. 21). Also testimonies of 19th- and 20th-century *avadhāni*s support this view (Mitchell 2009: 146–154). Moreover, the art is very strongly related to the tradition of *kavigoṣṭhī*, poetical assemblies, where poets-contestants competed in solving literary riddles. Events of this kind usually took place at court, as described *inter alia* in the *Tilakamañjarī* by Dhanapāla (10th century) (Sudyka, Galewicz 2012: 171).

[18] Viswanathan Peterson translates the name of the genre as "message borne by *viṟali* singer" (Viswanathan Peterson 2016: 64).

Nāyakkaṉ, at the beginning of the 18th century and from the *Naṇṇāvūr Caṅkamēcuvaracuvāmi Vētanāyaki Ammaṉ Pēril Viṟaliviṭutūtu* (19th century). In both of these works, the leading motif is the humiliation of the *avadhāni* by a beautiful courtesan and her mother-bawd. In the story some information about the art in question can be found. The main characters, named Aṭṭāvatāṉi and Cōṭacāvatāṉi,[19] are described as virtuoso performers of Avadhāna. The authors present not only the extraordinary abilities of the *brāhmaṇa*s but also mention various elements of the art. It allows us to compare the tradition in its present form with what it looked like at the time of the creation of the works. The texts include such information as mentioning the four types of poetry/versification (Viswanathan Peterson 2016: 72) mastered by the hero of the *Kūlappanāyakkaṉ Viṟaliviṭutūtu*. As pointed out by Viswanathan Peterson, it refers to the ability to create four different forms of composition which in Sanskrit are called: *āśu* (fast, spontaneously created, *ex tempore*), *mṛdu* (delicate, lyrical), *vistāra* (extent, epic poetry) and *citra* (surprising, using forms of figurative poetry). What is important is that, even today, the practitioners of Avadhāna list the knowledge of these as one of the main conditions for performing the art they represent. The *Kūlappanāyakkaṉ Viṟaliviṭutūtu* mentions also the elements of Avadhāna which are known from its historical descriptions and contemporary performances. The text not only refers to the literary form of tradition which is based on composing poetry, but also to its other types. As we read in *Kūlappanāyakkaṉ Viṟaliviṭutūtu*, the hero has achieved proficiency in challenges such as untangling a tangled chain while answering tricky questions, playing dice and counting pebbles thrown at his back or winning a chess game while explaining the meaning of verses recited by poets (*ibid*.: 73). Other types of tasks that the *avadhāni* had to face are listed in the *Naṇṇāvūr Caṅkamēcuvaracuvāmi Vētanāyaki Ammaṉ Pēril Viṟaliviṭutūtu*. As we read in the work, these include

[19] Names of *brāhmaṇa*s correspond to Sanskrit terms *aṣṭāvadhānin* and *ṣoḍaśāvadhānin*, which denote performers of the art of eightfold and sixteen-fold attention.

the composition of nine different types of difficult *citrakāvya* figures, mathematical and musical puzzles, chess and dice games, recognizing people by voice and horses by hoof-beat or identifying verses written in various meters (*ibid*.: 73–74). It is clear from both texts that the *avadhāni* must have been able to cope with many forms of challenges. They were not limited to one type, (for example, solving many types of literary puzzles). Works emphasize also very strongly the role of received education, knowledge of languages, as well as proficiency in grammar and prosody at a young age. It is pointed out that such particular preparation, not just an inherent set of predispositions, plays an important role in achieving the knowledge and high social status of an *avadhāni*. Also, nowadays, *avadhāni*s are often perceived as local celebrities. Some of them build their image by trying to emphasize the role of natural genius in their art.[20] Nevertheless, others admit frankly how much work they had to put into achieving the right skills for practicing Avadhāna. In the case of Sāhityāvadhāna, the key element is the excellent knowledge of language in all its aspects and—for all kinds of Avadhāna—exercising memory and concentration. Only these factors allow one to face the challenge and complete it successfully. Mastering them requires time and self-control. Not only in terms of education but also as special activities and exercises repeated continuously, taking the form of a secular ritual.

The Tamil works mentioned above are relatively late. Nevertheless, they provide important information about the form of Avadhāna in the 18th–19th century. However, in Indian literature we can find more references to the performative art in question. Another example, taken from the Sanskrit *Ṛtuvarṇana*, "Description of the seasons" by Siddhicandra, dates back to ca. the 16th–17th century. The work is an anthology of

[20] Some practitioners of Avadhāna connect their abilities either to natural skills or to religious activity. They claim to be granted a boon of perfect memory, poetic genius and concentration by the god/goddess of their devotion. In this case they underline the role of meditation, ritual and other religious activities in the preparation for performing Avadhāna.

*muktaka*s (*sūktisañcaya*) composed by various poets and the author of the compilation. In the stanzas we do not find information about Avadhāna. However, in the colophon added to Siddhicandra's work, the author is described as one who faced one hundred and eight challenges in the course of a single meeting and dazzled the Mughal Emperor Akbar himself. In this way he achieved the titles of *khusfaham*, 'intelligent', 'sharp-minded man', and *jihāṁgīrapasaṁda*, 'Akbar's favorite' (Vyas 1990: 155). Siddhicandra is only one of many Jainas, among whom the art of Avadhāna was extremely popular at that time. Many others before, including Vijayasenasūri, Śanticandra and Bhānucandra (Siddhicandra's teacher), performed at Akbar's court showing their skills in Śatāvadhāna.[21]

Interesting evidence of the development of the performative-literary art of Avadhāna are also autobiographies of Kandukura Viresalingam and U.V. Swaminath Iyer—*avadhāni*s living at the turn of the 19th and 20th centuries. Some of their passages were quoted by Mitchell (Mitchell 2009: 146–154). Although these testimonies are almost contemporary, comparing them with older available sources indicates that the essence of Avadhāna has remained unchanged for centuries.[22] Most of the techniques, tasks etc., are almost or completely identical.[23] It is still a living tradition and its continuity and similarity

[21] Sudyka, Galewicz 2012: 185. More about the Jaina *avadhāni*s performing at the Mughal courts in Vyas 1990: 5–6. Information about Siddhicandra and other poets writing under the patronage of Muslim rulers can be found in Pollock 2001: 404–412. For more on the Jaina assemblies of poets and the *citrakāvya* works composed at the Mughal courts, see Vose 2016.

[22] As Galewicz writes, it is believed that "the rules seem not to have changed since their description in a Kannada work by Kāma of the late 12th century" (Sudyka, Galewicz 2012: 181).

[23] Mitchell draws attention to the fact that Avadhāna has been transformed. She notes that the 19th-century testimony is not a proof of the revival of the old performing-literary tradition but the confirmation of its extension in the new context (Mitchell 2009: 150). The changes involve the usual place of performance, the audience that participate in the event,

to the old forms can be easily verified. The sustainability of Avadhāna, albeit to a small extent, obviously affects minor changes in its scope. Some of the significant novelties are the inclusion of already mentioned elements of visual poetry or stage drama into the scope of given tasks. Moreover, as Mitchell observes, today it is almost impossible to complete Avadhāna in a closed circle of several participants. Nowadays, it cannot exist without the audience and the scene. The tradition moved from the closed world related to the realm of ritual and stepped into the milieu of performance. People sitting in the audience are no longer active participants in the event.[24] Nevertheless, historical and literary sources describing the past of Avadhāna do not allow the statement that such situations did not occur before.[25] The poets who were challenged at the court, in the presence of their rulers, were not performing only in front of the other connoisseurs of poetry. As such, while trying to gain patrons, it was also possible for them to demonstrate their skills and fulfill their ambitions. As *avadhāni*s they were widely known and respected in society. Also, at that time, they played a role of local stars. Today Avadhāna has become one of the objects of mass consumerism and is sold as a product of entertainment in the form of recordings or

etc. Nevertheless, Avadhāna itself has remained unchanged. The same techniques and the same kinds of tasks were used in the past. The context of the Avadhāna could be changed but not its rules and the most important aspects.

[24] Mitchell 2009: 153. This statement is contradicted by the testimonies of contemporary *avadhāni*s who say that not all of their performances are public, with an open access. Even nowadays, private Avadhānas are being held—in close circle of friends, connoisseurs and experts of poetry, for their own entertainment and satisfaction, far from the media hype.

[25] A Hoysaḷa inscription of king Vīra Narasiṃha Hoysaḷa II dated to 1223, *Prabandhacaturviṃśati* by Rājaśekhara (Sudyka, Galewicz 2012: 179–180) and works mentioning the art of Avadhāna referred to in the current article describe it usually as a scholarly competition checking the skills of a poet before the ruler, scholars and connoisseurs of poetry. Nevertheless, it is not specified that all of them were active participants in the event.

television programs.[26] This does not change the fact that this kind of performance is addressed mostly to people who already have some knowledge of it, who want to explore it, and who know the language of the show. Otherwise, it is difficult to imagine that such a spectacle could be a source of entertainment.

Another important aspect is the preparation for Avadhāna, based on both natural predispositions as well as hard work and dedication. As Dr. R. Ganesh emphasizes, Avadhāna requires a lot of exercises and discipline. His preparations range from daily routines to detailed and specialized activities in the form of a secular ritual. Dr. Ganesh observes, that the role of physical factors such as the maintenance of the body and mind are vital. An *avadhāni* preparing for the performance must be rested so that bodily needs do not distract his attention. The first step on the way to perform is gaining a wide knowledge of the language (in the case of Sāhityāvadhāna) or other skills characteristic of the particular type of Avadhāna. Dr. Ganesh and Dr. Shankar Rajaraman unanimously point out that the knowledge of works created by predecessors is indispensable. It helps to develop one's own style and, in the case of *citrakavitva*, assimilate the patterns that help to avoid errors typical of this kind of compositions. In a similar way, performers of Nāṭyāvadhāna must be familiar with *nāṭyāśāstra* and develop skills required from actors. Nevertheless, probably the biggest and most important challenge for an *avadhāni* is the memory training. For this purpose various mnemonics are used. As Dr. R. Ganesh and Dr. Shankar Rajaraman emphasize, the most important thing is well-developed associative memory. Based on his knowledge, one must be able to create a network of links. Unlike short-term memory,

[26] The recordings of Avadhāna are available online, for example on Youtube.com. One can find some parts or full performances, in Sanskrit or other Indian languages. One of the examples is the video containing excerpts from a DVD of a Sanskrit Avadhāna by Dr. R. Ganesh recorded in Bangalore, produced by Abhinaya Bharati: https://www.youtube.com/watch?v=m3GnorRNjXE&t=315s.

the semantic memory system allows to see the relationship between individual elements to deepen their understanding. In this way verses created during previous parts of performance can be recalled and reproduced at any time. Another factor is the possession and improvement of spatial imagination. For instance, a poet composing *citrabandha* in a traditional way can use a piece of paper to draw the patterns of repetitions. This does not detract from the knowledge he possesses but facilitates the task. An *avadhāni* must go through this process by relying only on his memory. The performer of Nāṭyāvadhāna must be able to create the whole theatrical etude in his head and prepare *ex tempore* every move and every word he pronounces. For that reason, Dr. Ganesh says that another important part of his ritual of preparations for Avadhāna is visualization. Before every performance he tries to recreate the event in his mind. He confronts himself with challenges. This exercise allows him to analyze possible scenarios and develop ways to overcome probable difficulties. It is also helpful in focusing and gaining concentration before the performance.

Another factor playing an immense role in preparation is time. As practitioners of Avadhāna state, achieving and improving all the skills require patience. Moreover, the main tool used by an *avadhāni*—his mind—requires constant training and improvement.

4. Conclusion

Giving examples of public liminality, Turner mentions that "calendrical rites in tribal cultures and carnivals in post-feudal and early modern culture" are characterized by framing and plural reflexivity—key features of the ritual and carnival (Turner 1979: 486). As Turner suggests, the feature which distinguishes them from a stage drama is flow, described as "a state in which action follows action according to an inner logic which seems to need no conscious intervention on our part […]" (*ibid*.: 486–487). The definition of flow mentioned by Turner is assigned to the psychologist Csikszentmihalyi, who lists its six attributes or distinctive features:

> 1. Action and awareness are experienced as one.
>
> 2. Attention is centered on a limited stimulus field […]. Rules, motivations, rewards, the will to participate are seen as framing devices, necessary limitations for the centering of attention.
>
> 3. Loss of ego […]. The actor, immersed in the flow, accepts the framing rules as binding […].
>
> 4. The actor finds himself in control of his actions and environment. He may not know it when "flowing," but reflecting on it "in tranquility" he may realize that his skills were perfectly matched to the demands made upon him by ritual, art, or sport. [...]
>
> 5. Flow usually contains coherent, noncontradictory demands for action and provides clear, unambiguous feedback to a person's actions. […] Flow differs from everyday activities in that its framing contains explicit rules which make action and the evaluation of action unproblematic. […]
>
> 6. Finally, flow is […] "autotelic," that is, it seems to need no goals or rewards outside itself. (*ibid*.: 487–488)

The above-mentioned features can be easily attributed to Avadhāna as a cultural performance. What is interesting is the fact that Avadhāna joins the distinctive features of ritual and performative art. Framing, plural or/and individual reflexivity and flow seem to intertwine in creating a new quality, an original form of performance. Avadhāna and stage drama, different but both belonging to the world of performative arts, have the same relation to ritual. Turner suggests to qualify stage drama as a liminoid, liminal-like genre. According to him, it helps to distinguish the form which is truly liminal (ritual) from the one which is connected to rite and shares some important characteristics with the liminal state (stage drama) (*ibid*.: 491). In my opinion, these terms could be used also to describe the relation between ritual and Avadhāna: they are connected, on the one hand, and completely distinct, on the other. The terms used by Turner help to place Avadhāna among other performative arts, next to carnival and stage drama, with a minor relation with ritual.

The art of attentiveness is not easy to characterize. It is a complex, centuries-old tradition. Depending on the kind of Avadhāna, sometimes it can be described as closer to ritual, at other times—closer to theatrical

forms. In fact, it contains elements of both and can be placed somewhere in between—between ritual and performative art.

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Marianna Ferrara
marianna.ferrara@uniroma1.it
(Sapienza University of Rome)

The Theology of Performance and the Vedic Rituals
Rethinking Theatricality and Performativity as a Discourse

SUMMARY: While the debate on the relationship between ritual and theatre goes back decades, the most recent speculation can be fully understood in the framework of the mutual influences between the social sciences and performance studies. In retrospect, the spreading of structuralism to anthropology, sociology, and history (among other fields) and the absorption of theory-oriented terms in theatre studies' terminology have facilitated a linguistic and conceptual ambiguity (or simply a confusion). Such ambiguity arises especially from the attempt to outline the borders between the religious and the aesthetic. In this paper, I will focus on the crucial role of conventional terms such as 'performance' and 'performative', the increased use of which in different fields has given rise to new dichotomies, such as performativity vs theatricality, self vs role. I will discuss some theoretical issues that allow us to define a ritual text as 'religious' instead of 'theatrical', focusing on the performative effect of recitation, more specifically on the Vedic texts on ritual prescriptions and their aim to display the officiants' skills and authoritativeness.

KEYWORDS: rite, praxis, theatricality, performativity, Vedic recitation.

Prologue

In 2009, at the beginning of the summer, in the courtyard of the Fondazione Merz in Turin (Italy), the conceptual artist Wolfgang Laib offered an extraordinary exhibition: for the first seven days of June, thirty-three

Brahmans[1]—from the great temples of South India—offered, chanted, and prayed at thirty-three altars for the celebration of the Vedic fire ritual (*mahāyajña*), in order to put "man at the heart of creation as the finest expression of the Creator, at the same time as a simple element of an All into which he must, by listening and respecting diversity, integrate harmoniously" (Laib et al. 2009: 131). Nicknamed "der lachende Brahmane" (Gärtner 2013), Laib has become famous for employing organic materials, such as milk, rice, pollen, beeswax, marble, ashes, wood, and his capacity, by means of powdered materials, to "create a kind of aesthetics of interpenetrable dimension" (Jeffery 2013: 57). However, with the fire ritual exhibition—it has been written—Laib "takes a step towards the redefinition of the position of the work of art within the context of contemporary three-dimensional creation" (Tosatto 2009: 18). The key idea which runs throughout the words of Laib and his admirers is that the boundary between 'art' and 'life', 'sacred' and 'profane' has no grounds if the visitor stops to ask themselves if s/he is witness of "a religious ceremony or an art event" and communes with the environment "by becoming himself pure essence" (*ibid.*). Laib is convinced that the sharp distinction between art and religion is a burden of the European past that must be overcome by challenging the value of the aesthetic experience and the possibility of making it "a veritable existential adventure" (*ibid.*). Such consideration gives rise to two crucial questions. First, reading Laib's interviews one has the impression that many European contemporary artists feel the weight of a secular conception of the artist, that is, the notion of artist as the cumbersome creator of his oeuvre. In Laib's conception of art, there is a clear invitation to not consider the aesthetic

[1] Actually, forty-five Brahmans took part in this exhibition: thirty-three officiants at the fire altars and twelve for the assistance during the ritual. This art event was a continuation of the performance carried out a few months earlier in Tamil Nadu, near Madurai, where nine Brahmans, devoted to the goddess Mīnākṣī, were invited to perform the Vedic fire ritual at five altars.

experience as *merely* aesthetic, rather as an evocation of the 'creation', the 'sustenance', the 'destruction', the 'renewal of the world' in the same manner as other cultures—that "are totally different and see the individual as part of the universe" (Ottmann 2009: 44)—did. Second, in order to guarantee the 'veritable' meaning of this art event, Laib pointed out that he wanted "the pure Vedic ritual as it was done 1000 or 2000 years ago" (Ottmann 2009: 52). To this end, he was careful in 'reducing' and 'avoiding' "the folklore and commotion which tends to result in the normal Indian accumulation of movement" and recreating the sacred space "in accordance with the Vedic rules" (*ibid.*).

Laib's fire ritual exhibition is a notable occasion to theoretically reconsider the border between the fictional standardisation and the religious experience involved in the rituals. This question has been crucial in anthropological studies as well as in theatrical studies arising out of Europe. The problematic distinction between the religious and the aesthetic arises when one has to interpret 'totally different' cultures for which such a relationship shifts away from a paradigm of preserving the difference between ritual and theatre, religious performance and entertainment, and so on. In the same way that a script regulates a theatrical oeuvre, in this paper I posit that the Vedic rules about ritual regulate the religious performance. To illustrate this interpretative hypothesis, I will focus on the necessity by the ritual authority of displaying his skills as the main goal of the Vedic prescriptions.

1. Performativity and authority in textuality

Before addressing the question of how the link between theatre and ritual should be discussed, I should clarify what notion of theatre and ritual one is *prepared* to accept. I place emphasis on the term 'prepared' because during my research I felt that scholars of theatre studies were less keen to rethink their notion of *performance* than scholars of religions their notion of ritual. The differing understanding of theatre and ritual respectively challenges the dialogue between these two positions. From my side, I will support Rappaport's stance on ritual in this regard:

> The performance of more or less invariant sequences of formal acts and utterances not entirely encoded by the performers logically entails the establishment of convention, the sealing of social contract, the construction of the integrated conventional orders we shall call *Logoi* […], the investment of whatever it encodes with morality, the construction of time and eternity; the representation of a paradigm of creation, the generation of the concept of the sacred and the sanctification of conventional order, the generation of theories of the occult, the evocation of numinous experience, the awareness of the divine, the grasp of the holy, and the construction of orders of meaning transcending the semantic. (Rappaport 1999: 27)

What about theatre? The most recent studies show that this question is rooted in the different ways the social sciences have impacted the conception of performance and *vice versa* (cf. Grammatas 2012; Wegley 2007; Bell 1992; Alexander 2004; Magnat 2002; Carlson 2002; Hall 2002; Taylor 2002). The terms 'performativity' and 'theatricality' in the title of this essay are, indeed, intended to suggest the two points of view from which I will focus on the action as it is encoded in the Vedic language on authority, transcendence, and power. The discourse around skills allows me to illustrate the link between ritual and theatre, not merely as two modalities of acting, but as powerful and efficient vehicles used to express, embody or nurture an idea. Ritual and theatre communicate and transmit meanings, beliefs, prejudices, conventions, dogmas, essentially, how the world ought to be.

The main point that I will try to explore is the use of theatricality as a category to revise the common idea that ritual is merely a standard behaviour. Theatricality is a heuristic category to rethink the performative power of ritual as a codified behaviour or, as Bell puts it, "those activities that form part of a tradition or canon of rites, be it religious or secular". Bell also exemplifies ritual as "[t]he stylized behaviour demanded by conventions of social etiquette, sports, or political spectacle" (Bell 1997: 93). Similarly, performance has been highly re-qualified in the field of social sciences, and functions as a sociosemiotic category by which we can rethink the normative capacity of aesthetic production.

Before going to the heart of my argument, it is critical to overview some of the most crucial stages of the complex issues involved

in conceptualizing the analogies between ritual and theatre and their differences.

The first point is provided by the words of Herrmann, one of the founding fathers of German theatre studies, who rethought the stage as a polyfocalised space: "Theaterkunst ist eine Raumkunst" (Herrmann 1914: 6). Herrmann showed that "the most important aspect of theatre art is the performance" (Fischer-Lichte 2005: 19). With these words, Herrmann was calling for a new discipline to be founded: a discipline which was devoted to 'performance' (*Aufführung*), here intended as a space independent from dramatic literature, into which the audience was called to take part for the success of communication (Fischer-Lichte, Wihstutz 2013). The specificity of this new academic discipline was supported by the idea that performance and text are irreducible elements. An analogy to this relationship between text and performance is also found in research on ritual between the 19th and the 20th centuries, dominated to a great extent by the idea of a strict hierarchy between myth and ritual. In 1899 Robertson Smith, one of the most representative among the so-called Cambridge Ritualists, stated that:

> So far as myths consist of explanations of ritual, their value is altogether secondary, and it may be affirmed with confidence that in almost every case the myth was derived from the ritual, and not the ritual from the myth; for the ritual was fixed and the myth was variable, the ritual was obligatory and faith in the myth was at the discretion of the worshipper. (Robertson Smith 1899: 19)[2]

[2] In the following pages, Robertson Smith better clarifies his statements and adds: "there are certain myths which are not mere explanations of traditional practices, but exhibit the beginnings of larger religious speculation, or of an attempt to systematise and reduce to order the motley variety of local worships and beliefs. For in this case the secondary character of the myths is still more dearly marked. They are either products of early philosophy, reflecting on the nature of the universe; or they are political in scope, being designed to supply a thread of union between the various worships of groups, originally distinct, which have been united into one social or political organism; or, finally, they are due to the free play of epic imagination. But philosophy politics and poetry are something more, or something less, than religion pure and simple" (Robertson Smith 1989: 20).

As a result, in the following decades, this dichotomy provided the theoretical framework that differentiates 'textual cultures'—mainly European and writing cultures—and 'performative cultures'—mainly non-Western and ethnographic cultures. For the latter, performance—both theatrical and religious—was overemphasized and very impressive (Fischer-Lichte 2005: 19ff). After the so-called 'performative turn'—which occurred in the 1940s and 1950s, but which was systematically theorized in the proceeding decades—the boundaries of such a split have come to be widely reconsidered.

The point at stake was the difference between *text* and *performance*; these categories were supposed to concern strictly the *reading* and the *doing*, respectively. Still in the 1960s a 'text'—especially a dramatic text—was conceived as a 'written text on the stage'. Therefore, it was considered to be closed and confined to the writing and its systematic rules. Within these formal boundaries there was no place for improvisation—while improvisation itself was conceived as a purely creative act. From this point of view, the field of performance was envisioned as the ultimate space open to improvisation. The basic idea was not that performance was lacking in rules, but there was an attempt at stressing how the conceptual boundaries of performance were not marked by the shaped and uniform rules that until then had regulated the field of writing. It was Barthes who openly tried to show how it was not a matter of form but rather of content and language (Barthes 1971).

In a word, the concept of 'textuality'—the condition in which the reader and the writer share the same cultural *texture*—was interpreted as embracing content and language. From the same starting point, some years later, Foucault coined the notion of 'discourse' as a concept that opened the possibility of overcoming the formal barriers that distinguish a text from a performance (Foucault 1971). The new ways to consider textuality allowed scholars and critics to 'read' a text as well as a performance as two modalities of the same 'discourse' (Wilson 2004).

Actually, the epistemological turn aimed by the 'discoursive approaches' (cf. Taylor 2013) is even more challenging if one considers 'form'—the logical and linguistic construction of a speech act—as content

as well. From this perspective, the act of reading as well as that of writing must not be reduced to a physical, psychological or cognitive act. Rather, the writing and the reading appear as two parts of the same act for the achievement of communication: an act which is fulfilled through the sender–receiver (or author–reader) interaction. The topic of interaction between the sender and receiver, as well as between the performer and audience was crucial in Herrmann's challenge, but it came to be even more central in the later works of the performance theorists.

To better focus on this conception of performance, Barthes stresses the difference between a text and a work. The very issue at stake was to distinguish the written text for the reader's use from the author writing it. The former would be useable across the generations, whereas the latter was unequivocally linked to his time, society, conventions, beliefs, and prejudices. In Barthesian terms, only the work is the real voice of the author since it encapsulates his way of thinking, living, being, his intentions and tasks in a historical time and in a conditioned society. As being historically based and as a creative act, the 'work' was conceived by Barthes as closed (i.e. achieved) because it was the author's creation in that time, situated in that society, addressing that audience. As a historically based product, this work would be read and interpreted, but it could not be performed twice as if it were the first time. It could be just reproduced as a copy or reduplication, notwithstanding how close to the 'original' the reproduction was.

A further step after Barthes was the formulation of the speech act theory by Austin and Searle as a theoretical development for the analysis of communicative intent (Austin 1962; Searle 1969). The performative turn achieved by Austin and Searle was most definably a *turn* because it overpassed the difference between word and action, between the said and the done. A performative utterance, for Austin, refers to cases in which "the issuing of the utterance is the performing of an action" (Austin 1962: 6), while Searle has then showed, more specifically, that the performative utterances are always self-guaranteeing "performances of the act named by the main verb (or other performative expression) in the sentence" (Searle 1989: 543). This new direction created a new way of conceiving language and its capacity to impact or to produce effects

(i.e. the syntactical arrangement produces and mediates the meanings). The closer attention on efficacy in the speech act theory provided a new way to look at the powerful but apparently silent action involved in any language or any communicative code. In particular, it was Butler who highlighted how the social acceptance of conduct is based on arbitrarily codified behaviour which appears as 'natural':

> If the ground of gender identity is the stylized repetition of acts through time, and not a seemingly seamless identity, then the possibilities of gender transformation are to be found in the arbitrary relation between such acts, in the possibility of a different sort of repeating, in the breaking or subversive repetition of that style. (Butler 1988: 520)

From the debate on work *and* text urged by Barthes, then restored by performative theorists such as Butler, arose a new approach towards the role of subjectivity in textuality. The term *textuality* came to indicate the condition of belonging to the semantic and semiotic network.

In the field of religious studies several questions arise when one tries to consider textuality and the role of subjectivity—a concept that overcomes the difference between text and work, expressing the author's ability to orient the reader's reception of textuality.

On the basis of these theoretical premises, performance and performativity, as categories, allow us to identify the agency—thus, subjectivity—behind symbols and words. The 'performative speech act' is thus a heuristic notion for the study of texts on ritual procedures, because it provides a critical instrument to focus on the efficacy of words. Words themselves are aimed to promote or preserve the authorized language. The performative as a category helps to focus on the authoritative power of reception. The audience, not only the performers, takes a central role in legitimizing a language or a discourse, while the interpreters, one by one, begin a vital closing, re-opening and re-closing of a group of texts, doctrines, dogmas that serve as the foundation stones for what one usually calls 'tradition'.

2. Theatricality and stylisation as a display of skills and canons

While the concept of performance impacted literary theories, the post-structuralist reading of performance as an independent text was

advocated to take into account "the other pole of the transcoding of the theatrical event" (De Marinis 1993: 47). The reading of performance as such encouraged scholars and theatre critics to revise the complex interplay between a canon and its interpretations, the apparent fixity of the former and the exegetical activity underlying its apparent timelessness, between the authority and the allowable—all the most crucial dichotomies advocated by literary criticism.

Despite the "death of the author" announced by Barthes in 1967 (Barthes 1977), as far as it is concerned with the performative reading of utterances, the notion of authority had remained "an apparently indispensable category for preparing, interpreting, and evaluating theatrical performance" (Worthen 1997: 3; cf. also Worthen 2003) until the 1990s. Though the performance's independence from the script was advocated by Herrmann even in the 1930s, the paradigm of the author's authority impacted Western theatre studies through the backdoor. Evidence can be found in the way theatricality has been conceptualized for a long time: as the lack of spontaneity, or worse, as a rigid following of the rules (Burns 1972) opposed to the ability to conform the performance to the original script (cf. Egginton 2003).

The separation of 'self' from 'role' (Burns 1972; cf. Carlson 2002: 240), perceived as *an indispensable category for preparing, interpreting, and evaluating theatrical performance*, actually legitimized the status of authenticity of the self in contrast with the status of inauthenticity of the role; as to say, with Plato, that the theatrical can just *imitate* but not *be* what is true. This separation, as Zarrilli has pointed out, "has contributed to the Western confusion over performance in non-Western cultures" (Zarrilli 1990: 146).

Despite the negative shadow cast on the notion of theatricality from Plato until today, the most recent debate in the field of performance studies has arisen for a re-qualification of theatricality as a heuristic category (Egginton 2003; Magnat 2002; Carlson 2002; Fischer-Lichte 1995: 99ff). The issues that the critics put at the centre of the debate concern the interrelationship between theatre and ritual as two modalities through which a performer presents the self and/or

represents a role or a character. The theorist of theatre studies De Marinis has tried to define borders between different degrees of self-displaying, from the complete absence of self-reflection (representational theatre) to a total display of the self (presentational theatre) (De Marinis 1993: 47–59). The problem in separating the presentational and the representational aspects does not merely concern the differences among cultures—i.e. Western/non-Western (Bauman, Briggs 1990), or *the West and the rest of the world* (White 2002)—but it primarily deals with the evidence that this separation is never real, rather just ideal. Even in Turner's experimental sessions on the enactment of tribal rituals with his students, the representational components do not prevent the self-reflexivity to be enacted. In his sessions, the audience often appear to be impressed even when its components did not share the symbols, meanings, and beliefs that underlay the enacted ritual (Turner 1982: 89ff).

De Marinis notes that in a performance the presentational aspects cannot be definitively distinguished from the representational ones because the self-reflexivity is always enacted in the performance, even when the performer clearly acts *as if* he was the character of the story (De Marinis 1993: 49ff). The intent, advocated by some scholarship, to stress the lack of presentational aspects in all the non-canonical performative arts suggests a rather conservative attempt to draw a demarcation line between dramatic theatre and what, in their view, *should* not be considered as such, i.e. the traditional genres of performance, the contemporary avant-garde phenomena, parades, circus, and so on.

As far as my theoretical position is concerned, I consider that a great contribution came from the French theatre semiotician Alter, who in 1990 elaborated the 'sociosemiotics of theatre', or in his words a "socially oriented examination of signs in theatre" (Alter 1990: 13). Actually, Alter was interested in scrutinizing a specifically historical theatre—i.e. the Western theatre—, defined by him as "the set of past, present and perhaps future public performances that are based on fixed verbal texts essentially composed by dialogues and during which live actors present the actions of characters involved in a fictional story"

(*ibid*.: 12). His examination was devoted to "the impact of social factors on those features of theatre that involve semiotics: production of fixed verbal signs, transition between text and stage, production of stage signs, codes and references of signs, actors as signs, and reception of signs by the audience" (*ibid.*). Alter's work provides a heuristic re-evaluation of the 'performative function' of signs and elevates the role of the audience as paramount for any theory of performance. In his study it is the real audience, not a model, which comes at the centre of the examination. The real audience's role urges semiotics to interact with sociology, psychology, anthropology, and cognitive science, inherent in the discourse.

The multidisciplinary approach advocated by Alter is relevant in the great collaboration between the theatrologist Schechner and the anthropologist Turner: within this theoretical combination the notion of performance has been re-qualified as an exceptional achievement, while theatricality has been rethought from a positive perspective. Instead of saying what theatricality is not, they showed what theatricality is: namely, the display of an achievement. In other words: what performativity does, theatricality shows. From this perspective, it is a matter of fact that theatre and ritual have a common interest for action and all of its permutations (i.e. codified actions, dialogues, gestures, postures, etc.). However, a specific interpretation of action as a codified action is involved when it is said that ritual differs from theatre because the former, as an expression of the religious experience, is more authentic than the latter.

The presumed inauthenticity of theatre in comparison with ritual has a long history rooted in the ancient Greek debate on *mimesis*; the negative history of the notion of theatricality in performative studies suggests how difficult it has been for Western scholars to (re)think the link between self and role, identity and character, authority and replication. The same issue arose from an opposite perspective in Artaud's approach to non-Western theatre. In his appreciation of a different way to play theatre, Artaud was persuaded to find the *authenticity* and the *essence* of theatre. But his idea of authenticity is deeply rooted in his

rejection of "the word at the stage" imposed in the long Western history of theatre.[3] Also Zarrilli supports the same view when he stresses how, for the Asian performer, the training and the procedure are at the very basis of the accomplishment "in which the doer and the done are one" (Zarrilli 1990: 131). Again, the topic that separates Western and non-Western theatre is still identified with the latter's ability to re-join self and character, performer and performed.

It is clear that the concept of authenticity is highly problematic. It must be clarified what authenticity is or how one expects it to be. Moreover, it must be clarified *where* authenticity is expected to be exhibited.

3. Religious versus aesthetic?

In 1997, the anthropologist Bell wrote that "[i]n modern Western society, we tend to think of ritual as a matter of special activities inherently different from daily routine action and closely linked to the sacralities of tradition and organised religion" (Bell 1997: 138). In a structuralist and post-structuralist vein, some scholars have avoided the dichotomy religious versus aesthetic. Stressing the communicative nature of ritual,[4] they responded to the Western tendency to consider ritual as *more* authentic than the other ritual-like activities because of its link with the sacredness of the religious experience. It is obvious that the question depends on how one considers the religious and the aesthetic. A shaped opposition would support, again, the opposition between ritual and theatre. However, the performative and the theatrical as categories allow us to consider the relation as the interrelationship between them.

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[3] In *Le Théâtre et les dieux* (1936), he writes: "Ecrire c'est empêcher l'esprit de bouger au milieu des formes comme une vaste respiration. Puisque l'écriture fixe l'esprit et le cristallise dans une forme, et, de la forme, naît l'idolâtrie. Le vrai théâtre comme la culture n'a jamais été écrit" (Artaud 1971: 43).

[4] Among the theorists of the communicative nature of ritual are Douglas, Tambiah, Leach and Turner. The pivotal idea is that ritual is authentic in itself for its capacity to communicate or because it expresses the transformation and the transition as a crucial passage from one state to another. Cf. Leach 1968; Douglas 1970; Tambiah 1979; Turner 1982.

From my part, as clarified at the outset, I agree with Rappaport in considering rituals as "sequences of formal acts and utterances not entirely encoded by the performers", which 'logically' entail "the establishment of convention" (Rappaport 1999: 27), and I stress the involvement of the sacred, not as an ontological entity, but as the human (social, political, cultural) attempt to shift the world of normativity in a transcendent dimension with an equally transcendent authority (cf. Lincoln 1996). I stress this aspect while some scholars of ritual have tried to eliminate altogether the religious component (cf. Leach 1966 and 1968; Staal 1990).

In the 1982-volume *From Ritual to Theatre: The Human Seriousness of Play*, Turner distanced himself from Leach, who advocated the notion of ritual as a stereotyped behaviour "which is potent in itself in terms of the cultural conventions of the actors, though *not* potent in a rational-technical sense" (Leach 1966: 403, emphasis in the text). Turner disagreed with the idea that ritual might be reduced to the communication mechanism between sender and receiver. In the same work, he clarified, "I like to think of ritual essentially as *performance, enactment*, not primarily as rules or rubrics. The rules 'frame' the ritual process, but the ritual process transcends its frame" (*ibid.*, emphasis in the text). Ritual as a performance, in Turner's words, *transcends* the social frame[5] within which it is produced because of its deep connection with a dimension of liminality, i.e. a condition of marginality and the persons that "elude or slip through the network of classifications that normally locate states and positions in cultural space" (Turner 1969: 95); the "in betwixt and between" state (Turner 1964) "where the crises of transitions are dramatically rendered, overcome, and reconciled through symbolic actions" (Wegley 2007: 57).

Leach, for his part, was interested in the communicative aspects of ritual that he conceived as a 'communicative behaviour',[6] as "the rules

[5] As Wegley points out, "Turner wants to show that ritual operates according to its own formal logic and in this sense he can be considered structuralist. But he also holds that ritual is not reducible to the conceptual tyranny of religious or mythic thought and in this sense he deviates from structuralism" (Wegley 2007: 58).

[6] Leach 1966: 403: "Behaviour which forms part of a signaling system

of grammar and syntax of an unknown language" (Leach 1968: 524). From this perspective, he has come to define ritual as a social activity independent from any involvement of religion as a *sui generis* experience. In fact, Leach conceived ritual as a non-instrumental component of action, here intended as an expressive component that primarily communicates symbolically. It is just a small step from ritual to ritual-like activity. In the light of this closeness, he employed the expression 'rational technical behaviour' in order to distinguish ritual from any behaviour "which is directed towards specific ends and which, *judged by our standards of verification*, produces observable results in a strictly mechanical way" (Leach 1966: 403, emphasis in the text).

However, if one takes a close look, Turner and Leach shared the same discourse on ritual despite their different arguments to avoid the opposition religious versus aesthetic. Distancing himself from Leach's statement on ritual as a stereotyped behaviour "potent in itself in terms of the cultural conventions of the actors" (*ibid.*), Turner advocated the transcendence of the ritual process, while Leach distinguished the instrumental (i.e. syntactic, functional) from the non-instrumental (i.e. semantic, communicative) to stress the expressive nature of ritual behaviours. Let us recall that these scholars are writing under the premises of structuralism in anthropology. The idea of rule as a mechanic or meaningless action is at stake. It disturbed Leach as well as Turner insofar as the echo of the Saussurean dichotomy between *langue* and *parole* might have evoked, among scholars dealing with language, the idea that a rule is merely the physical element of the communication, an element 'passively' recorded by the individuals, an execution, against the opposite idea that the *parole* expresses the creative act of the linguistic process.[7]

and which serves to 'communicate information' not because of any mechanical link between means and ends but because of the existence of a culturally defined communication code". Cf. Leach's response to Meyer Fortes *infra*.

[7] Cf. Saussure 1985 [1916]: 30 and the critic by Bourdieu in: Bourdieu 2000 [1972]: 247–248.

To say, with Turner, that "the ritual process transcends its frame" is like admitting that there is an ontological level—authentic, more meaningful, qualitatively deeper or higher, in Turner's words "liminal"—that transcends the immanence of rules. The meaningfulness of the ritual process stated by Turner suggests that the ritual process is qualitatively more appreciable than any rubric (i.e. repetitive action lacking meaning or merely functional to a goal) because of its connection with liminality.[8] The underlying idea is that ritual is something *more specific* than the merely repetitive behaviours.

In a different way, Leach claimed for the *specificity* of ritual when he claimed for the positive meaning of ritual behaviour outside the religious experience. In stating that the meaningfulness of the ritual process is not exclusively a magical (i.e. *religiously* other) affair (cf. Leach 1966: 403), Leach reacted to the idea that ritual must be coupled only with religion in order to be distinguished from the other compulsory behaviours whose communicative nature is guaranteed by the redundancy factor (*ibid.*: 404). However, in eliminating the religious component, Leach avoided the opposition religious versus aesthetic, but he implemented/reinforced the one between ritual and religious.

This point deserves close attention for our understanding of the boundaries between ritual and theatre. What should be recognised in such insight is that one must be aware that any attempt to fix the boundaries between religious and aesthetic in the view of the observer is historically contingent.

The risk is the misunderstanding of performance as a specific category intended as just a sequence of rules or a pure enactment. As observers, but also as observed, one must indeed be aware that the boundaries between religious and aesthetic—or any attempt to reduce one of them to the bare essential—are historically based even in the perspective of religious studies.

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[8] In this vein, the scholar of South Asian studies Staal gave a great contribution between the 1980s and the 1990s throughout a series of works on ritual as a behaviour "without meaning." Cf., for instance, Staal 1990.

Therefore, while I agree with Leach's definition of ritual as a stereotyped and communicative behaviour that is not exclusively confined to the discourse on 'transcendent things' (i.e. religion) (cf. Lincoln 1996), I disagree with any theoretical attempt to eliminate the 'transcendent element' for claiming a fine demarcation between religious and aesthetic. Going back to Laib's minimalist installations, his oeuvres strive for transcendence despite his claim that his art is not religious (Ottmann 1986; Lodermeyer 2008: 26; Jeffery 2013: 59, note 1). However, the claim for transcendence is a *mode* through which the religious discourse reproduces itself. If one agrees with Lincoln's thesis that religion is "that discourse whose defining characteristic is its desire to speak of things eternal and transcendent with an authority equally transcendent and eternal" (Lincoln 1996), it will be clear that 'religious' can be the subtext of a supposedly non-religious text or the interest of a supposedly non-religious practice, like art. The religious, intended as the discourse on transcendent things, offers many elements to rethink the normative nature of religion, its communicative nature, and the "regression of 'religious belief' *vis-à-vis* 'aesthetic belief'" (Dianteill 2003: 542)—all elements that help us to construct a wide definition of ritual, that encompasses the aesthetic re-production of religious beliefs.

While the religious element is a necessary component to operate the shift from the human to the transcendent, the ritual process, i.e. the transcendence of the sacred, operates within the normative level too. Ritual is therefore the human attempt to mark the boundaries between the transcendent and the human; consequently, the hermeneutists of ritual represent themselves as those who are qualified to connect the boundaries between the human, the ritual and the trascendent. This mark provides us—as observer and scholars of religions—with the terms for arguing how entertainment has been historically separated from the transcendent to delimit its field of action. A critical-historical reconstruction of the history of religious studies should provide a new point of view to re-think how the notion of transcendence came to be the criterion to distinguish a religious enactment, i.e. a ritual, from a non-religious one, i.e. aesthetic entertainment. A well-shaped separation between ritual and theatre,

as well as between religion and art, serves as an academic discourse to mark the 'sacred' nature of ritual. In that respect, Schechner noted that the "attention paid to the procedures of making theatre are attempts at ritualising performance, of finding in the theatre itself authenticating acts" (Schechner 1974: 467).

The question is not if a theoretician is right or wrong in eliminating the religious components from the ritual; rather, one should ask what is the argument to distinguish ritual from theatre or the religious from the aesthetic. Schechner proposes a different taxonomy polarising efficacy and entertainment. He writes, "Whether one calls a specific performance ritual or theatre depends on the degree to which the performance tends toward efficacy or entertainment" (Schechner 1974: 467). These two poles—efficacy and entertainment—are not intended as definitively excluding one another, but just as an operational basic dyad. This polarisation provides the parameters to evaluate the degree of efficacy and of entertainment, respectively, for the purpose of a theatrical or ritual performance.

Though Schechner clarifies that these two poles are not mutually exclusive, he identifies efficacy with ritual and entertainment with theatre. According to Rozik, "Schechner's considerations reflect a general tendency in the 1960s and the 1970s for performance artists to 'recreate' the ritual quality of primitive theatre by creating 'actuals', 'homemade rituals'" (Rozik 2005: 172). These associations remind me of Laib's concern for the application of the Vedic rules in his oeuvre and the words of Turner and Leach, who stated that a ritual is first of all procedure and authenticity. This leads us back to the starting point, with the equation *ritual: theatre = authenticity: inauthenticity...*

However, in a later essay, Schechner (Schechner 1990: 28ff), on the basis of Goffman's theory of 'unaware performers', develops his parameters of performance taking into account the emic/etic gap involved in the framework where presentational and representational aspects are inserted. He distinguishes three classes of framed performances:

> 1) actions framed as a performance: the frame is imposed from the outside and performers are not aware of it (such as animals in circus or when TV crews arrive at the scene of a tragedy);

2) frame hidden: they know they are performing, but audience should not know (such as during the oration of a politician);

3) frame there and acknowledged by all (such as professional actors).

This further classification is useful to evaluate the role of the frame into which a performance is achieved. In other words, it seems to be linked with the place—real and/or symbolical—where the performance is exhibited. In this regard, Laib's fire ritual exhibition—where many Brahmans were hosted to perform the *mahāyajña*—and his concern to faithfully apply Vedic rules, raise important points to outline the 'theoretical frame' into which the border between awareness and unawareness of the performance is negotiated. "Where are we?" (Tosatto 2009: 17–18) is the question, intentionally posed by Laib's oeuvre, that only the visitor, as an aware observer, is called to answer. However, the question of contextualization is not only a matter of aesthetical pole—where the actor/audience relationship is given—nor of existential location—'Where are we?'. The contextualization approach problematizes also "the power structures in which participants, performers, and observers are entangled" (cf. Hüsken, Neubert 2011: 7). On this point, Bourdieu's theory of fields shows that also the 'artistic field' as well as the 'religious field'—even when they generate an autonomous pole (i.e., 'art for art's sake', the cure of souls and the creation of repositories of a secret knowledge)—are socially constructed arenas within which agents and groups take positions according to the law of supply and demand (Bourdieu 1971, 1975, 1979: 59ff).

The frame—context or field—into which a performance is achieved goes through a systematic tension between change and stability, as well as subversion and transgression (Hüsken, Neubert 2011: 6). Rituals are expected to control such tension and build a negotiated form of order through formality and repetition (Bell 1997; Rappaport 1999). It should also be noted that the contextualization approach enlarges the notion of ritual to other fields of action and blends the differences between religious and aesthetic, while instead the artistic claim by Laib for authenticity through the application of the 'ancient' instructions

attempts to draw, again, a clear line between a holistic conception of art—inspired by a religious idea of changelessness—and the classical concept of the individual artist (Ottmann 2009: 46). Laib postulates that the adherence of the praxis to form—i.e. to the traditional and 'unchanged' rules—gives authenticity to his performance, while instead ritual studies stress how dynamic, innovative, and free the character of rituals is, continuously on the border between form and practice, norm and usage (Michaels 2016: 21ff; Hüsken, Neubert 2011).

To better argue these statements, I will illustrate how normativity, stylised behaviour, transcendental aims, performativity, and creative acts are interlaced in the Vedic texts on ritual rules. I will discuss some theoretical issues that allow us to define a ritual text as 'religious' instead of 'theatrical'. Specifically, I will deal with the performative effect of recitation.

4. Vedic texts as scripts and Vedic ritualists as performers: a methodological approach

To better argue what has been outlined in the previous paragraphs, I will focus on Vedic texts about ritual, specifically the Brāhmaṇas. My proposition is to consider Vedic textual prescriptions codified in the Brāhmaṇas as scripts and prescribed behaviours as performances. Certainly the second item will be dependent on the former because the rule, as a script, is aimed to represent the authority. Despite the fact that the need for a rule suggests a conventional and repetitive behaviour, in the Brāhmaṇas the performance is codified as a unique event, not as a simple application of the rule or merely a repetition. The ritual performance, similarly to the theatrical performance, is regulated by the display of skills as its aim. As an athlete or an actor, the Vedic officiant displays his skills in achieving an exceptional performance (cf. Larios 2017; Michaels 2016; Knipe 2015; Hüsken 2007; Patton 2005; Gonda 1980). He is aware of the exceptional frame, and the audience expects it to be such.

To argue this comparison, I will examine three aspects involved in the ritual as the possible frames into which the awareness of the performance and the aim of efficacy are involved to a major degree:

1) training: the recitation, as a script, is aimed to furnish the way to do things and to achieve the performance;

2) display: the ritual, as a theatrical performance, is aimed to display a skill;

3) self-consciousness: the ritualists, as the aesthetic performers, are aware of their doing highly symbolic actions in front of a public.

4.1. Training

According to most Brāhmaṇa-texts, there is a common way to establish normative behaviour: by means of repetition, memorisation, and transmission (Scharfe 1989: 15ff). The rule is preserved through the repetition of recitation. In the most authoritative collection of religious texts it is declared that only "the one who recites following (his teacher) learns, not the one who sleeps" (*'nubruvāṇó ádhy eti ná svapán*).[9] The evocation of the same motif resounds in a late text on *dharma* and the socio-religious behaviour where it is stated that "[w]hen someone has studied one branch from each of the Vedas in accordance with the Law, he is called a 'vedic scholar'" (*śākhām adhītya śrotriyo bhavati*).[10] It means that the rigid sequences of actions involved in Vedic recitation was learned through a well-established training accompanied by a developed mnemonic technique. The frame into which the ritual learning was legitimised is the recitation as an authorised (and authorizing) language. Currently only the crystallized version of the Vedic recitation is well known in the form definitively fixed in the manuscripts. However, it is presumable that the recitation was not as rigid as the texts lead us to believe. The enemies of memory, such as corruption, forgiveness, and mistakes, had probably affected the contents, and one may speculate that the development of mnemonic techniques had been utilised also—but not only—in order to fight and prevent the 'ritual failure' (cf. Schieffelin 2007).

[9] *Ṛgveda* 5.44.13 (tr. Brereton, Jamison 2014: 717).

[10] *Āpastamba Dharmasūtra* 2.3.6.4 (tr. Olivelle 1999: 49). Cf. also *Manusmṛti* 3.145.

Among the earliest texts of the Vedic canon, the prose-texts such as the Brāhmaṇas served as commentaries (cf. Lubin forthcoming) and were demanded to display, advocate, and preserve the ritual procedure. To this end the Brāhmaṇa-texts show a great creative ability in constructing the tradition, clarifying the meanings and the purpose of the mantras and their ritual functions. While the ritual as a sequence of words and actions serves as a display of the rule, the exegesis shows how to understand its meanings and functions. Only through the reiteration of a well-established sequence of words and actions a rule could be exhibited and, therefore, legitimized, accepted, recognised, shared, and eventually applied.

The rule is within the ritual but it is the need of regulation that urges a stylised behaviour, not the contrary (cf. Squarcini 2012). The arrangement of the ritual, as a stylised behaviour, is always demanded by the need to reiterate a specific normative arrangement of social, economic, and political relationships.

In Vedic texts the recitation, as a script, regulates and directs the ritual performance. As a script in the eyes of its reproducers, the recitation of stylised speeches aims to be received as *the* authority. In that case, its efficacy lies in the reiteration of the rule as faithfully to the original as possible. Deviation is not accepted, or else the performer has to demonstrate his skill by enacting a remedy, aimed to deprive a mistake of its negative action. Needless to say, the appropriation of 'origins' and 'foundations' and the claim 'to act according to tradition' are the subtext in the exegesis about rituals.

4.2. Display

The 'performance function', as suggested by Alter, is accomplished only if the communication between the performer and the audience is persuasive and convincing (Alexander 2004, 2011), only if the verbal interaction between speaker and hearer produces a conventional effect (Sbisà 2001, 2009). To secure a successful communication, the Vedic officiant puts in action what the Vedic composer of the text organised in standardised formulations. As a performer who faithfully

re-enacts the script's composer, the officiant should be able to satisfy all the requests of his patron. These requests usually regard prosperity, cattle, long life, progeny, and a good harvest. Therefore, the Vedic instructions collected in the Brāhmaṇas provide the officiants with a 'grammar of rituals' (Michaels 2016: 73), which will secure the success of communication, the merits of patronage, and the established order. The theatricalization of a stereotyped sequence of actions helps displaying the officiant's skills. A successful ritual is one during which the officiant is capable of demonstrating his skills in attaining prosperity, cattle, or long life for his patron or in taking danger and ruin far from him. The more a ritual performance is spectacular, the more the officiant's labour looks skilful.

Aitareya Brāhmaṇa 8.10:

> […] If, when two armies meet, a Kṣatriya **runs up to him (saying)** "So do for me that I shall conquer that army", and if reply "Be it so", **he must touch the body of his chariot** with "O tree, be thou strong limbed" **and then say to him** "Do you mount, to this quarter for you let the chariot, well tied, advance, to the north (let it advance), to the west, to the south, to the east, against the foe". With "With the attacking oblation" **he must make him turn; then he must look at him** with the Apratiratha, Śāsa, and Sauparṇa hymns. He conquers that army. If again he runs up to him when about to engage in battle (saying) "So do for me that I shall conquer in this battle", he should make him contend in this quarter; he conquers in this battle. […] After the paying of reverence, **he goes to the house saying (the verse)** for the driving away of foes […]. **Having gone to the house he sits down** behind the household fire and holds on the priest who at the end offers three butter libations to Indra, in four portions, with the bowl, in the Prapad way, for freedom from distress, injury, loss and danger. (tr. Keith 1920: 327, bold mine)

Kauṣītaki Brāhmaṇa 16.8

> […] **He recites** the Akṣarapaṅktis; the Akṣarapaṅktis are cattle; verily (they serve) to obtain cattle; moreover, the Akṣarapaṅktis are expiration and inspiration; thereby **then he places** expiration and inspiration in himself; moreover (they serve) to secure the presence of Indra in the praise. **He recites** (verses) to the fathers and to Yama; verily thus **he accompanies**

> the Nārāśaṃsa cups; moreover the fathers have their portion at the end; therefore **he recites** these (verses) in the end praise. **He recites** (the verses) "Sweet indeed is he"; verily with them **he makes** sweet the Soma for Indra; moreover, Indra is the world of the gods, Yama the world of the fathers; verily thus **he arises** from the world of the fathers to the world of the gods. To them **the Adhvaryu responds** with (a formula containing the word) *mad*, for the third pressing is connected with 'be drunk'. **He recites** (a verse) to Viṣṇu and Varuṇa; the sacrifice is connected with Viṣṇu and Varuṇa; whatever mistake or error there is in the sacrifice, that with this **he remedies**; verily this is medicine. (tr. Keith 1920: 436–437, bold mine)

In Brāhmaṇa-texts the ritual language for prescriptions is rich but is always shaped by the warrior imagery about races and competition for the prize. In some cases, the ritual sequence involves a race between the officiant and the ritual's patron that is clearly learned from the warrior's life experience. It may be argued that the warrior-like features were due to the royal function of these rituals, or that the competitive aspects were merely formal in nature (Heesterman 1993: 65ff). Both observations do not change the performative value of the ritual. The efficacy of ritual, regardless how aesthetic or entertaining its achievement, and the motif of the skilled officiant are two faces of the same coin: the display of power.

Starting from Bloch's approach to ritual as a coercive communication, Laidlaw and Humphrey notice that:

> The formalisation of language in ritual—speech-making, chanting, singing—reduce semantic content, because possibilities of alternative utterances are closed off, and at the same time increase the illocutionary force of those utterances. […] It therefore becomes difficult for participants to resist authoritative utterances made in ritual contexts by any means other than repudiation of the whole ritual order. (Laidlaw, Humphrey 2006: 269)

If persuasiveness is maximised through a formalised language, then ritual serves as "an extreme form, indeed it is the most important legitimating device" (*ibid.*), able to preserve traditional authority from any form of rebellion.

However, another practical aspect deserves attention: the participants' familiarity with gestures (Wulf 2006). As the anthropologist Wulf

illustrates (Wulf 2006 and 2001; Wulf, Göhlich, Zirfas 2001), in accompanying linguistic utterances, the bodily movements serve as silent vehicles of meaning. Even when gestures have no direct reference to speech, they are a means of expression and signification insofar as they transmit messages, express social relationships and embody a given idea of order. The understanding of ritual action as a bodily-based communication (cf. Wulf 2006: 400–402; Wulf, Zirfas 2001: 339) allows us to consider the ritual arrangement as a part of a historically-based praxis, conditioned by the social, historical, and cultural context but enabling to shape social and religious fields, institutions and organizations.

4.3. Self-consciousness

In order to preserve the rule and to reiterate the authoritativeness of the sequence of actions (i.e. the ritual), reciters employed a performative class of utterances, such as: *ity āhuḥ, āhuḥ*, "So they say"; *atho āhuḥ*, "Thus they say"; *tad u hovāca*, "With reference to this he said". Sometimes the verb referring to the main action appears in the gerundive form, suggesting that it is a customary action. Despite the common language employed to achieve the rituals' purposes, I found many conflicting prescriptions that lead to the possibility of acting in different ways. Amongst the various ways of expressing a customary action, some passages suggest that it was recommendable to act one way or the other; others, on the contrary, definitively establish how to consider the mistaken customs promoted by other Vedic schools (cf. Brereton, Deshpande, Jamison 1991):

–*tan na sūrkṣyam* (*Maitrayānī Saṃhitā*): "this must not be kept into account";

–*tan naivaṃ kartavai* (*Maitrayānī Saṃhitā*): "indeed, this must not be done";

–*avidyayaiva tad āhur* (*Aitareya Brāhmaṇa*): "they said that because of ignorance";

–*tat tathā na kuryāt* (*Aitareya Brāhmaṇa*); *tad u tathā na kuryāt* (*Śatapatha Brāhmaṇa*): "however, he should not do it";

–*tad u tathā na brūyād* (*Śatapatha Brāhmaṇa*): "indeed, he should not pronounce it";

–*tat tan nādṛtyam* (*Aitareya Brāhmaṇa*, *Aitareya Āraṇyaka*): "it must not be kept into account";

–*na tad ādriyate* (*Kāṭhaka Brāhmaṇa*, *Kāṭhaka Āraṇyaka*); *api tan nādriyeta* (*Śatapatha Brāhmaṇa*): "this must not be followed".

If one considers the utterances expressing ordering, duties or prohibitions as speech acts (of Austinian inspiration) characterised by a particular illocutionary force, a prescriptive reading of the ritual codification *through words* gives rise to fruitful speculations on praxis (Sbisà 2009). The use of deontic modalities, i.e. verbs indicating how the world ought to be according to certain rules, suggests (1) a strong intentional level—the speaker's intention in producing an act which appears as more and more necessary, efficient, unquestionable—, (2) a performative level—words express actions that produce effects,[11] and (3) is connected with a different degree of status and power, institutionalized rank and authority (Sbisà 2001; Diamond 1996). More conceptual thinking is provided by Agamben (Agamben 1995, 2003), who has dealt widely with the question of the rule and its application. Speaking about the juridical rule, Agamben notes (Agamben 1998: 19ff) that a rule "does not coincide with its application to the individual case" but that, on the contrary, it must "be valid independent of the individual case"; from such perspective, he concludes that "a word acquires its ability to denote a segment of reality only insofar as it is also meaningful in its own not-denoting". In other words, no prescription has in itself the guarantee that it will be achieved because there is a gap between the rule and its

[11] As Sbisà (2001, 2009) has clarified in her recent rethinking of the speech act theory, in Austin's conception of 'act' more attention is put on the relationship between the speech act and the action than between the speech act and the activity (as it is in Searle's approach). In such relationship what really matters is the production of a conventional effect that contributes to the action's result or that coincides with it (Sbisà 2009: 30).

application that only power (and status and authority) can fill. If power and authority express their force in the verbal interaction, one can rethink the efficacy of ritual utterances in view of their syntactic form. The verbal modes and the syntactic form of utterances indicate the illocutionary force of ritual prescriptions through which the authorized speakers and hearers (poets, theologians, commentators) tried to qualify identities through the ghost of tradition or to create a legitimising support for its acceptance. While recitation as a script was transmitted in order to legitimise an idea of faithfulness (to a hypothetical original version), recitation as a 'written text on the stage' was aimed to enshrine the original commandment and to promote the maintenance of faithfulness. The public dimension of recitation suggests that any attempt to direct the symbolic actions was deliberate.

To evaluate the subjective aspect in the 'verbal doing', the idea of self-consciousness provides a useful device to compare ritual and theatre. In Schechner's dyad between efficacy and entertainment, he places the major degree of self-consciousness on the item entertainment/theatre. Actually, performers and audiences, as well as officiants and patrons, ought to be aware of their role to fulfil their relationships and communication. Subjectivity and intentionality are two aspects of performativity and theatricality as well. Any attempt to preserve the tradition or to orient its reception should be rethought as creative acts. As theologians, the commentators served as 'voices' of the tradition; however, as performers of a specific branch of the tradition, they achieved a creative act whenever their voices were addressed to a specific audience. A vital tradition is based on the capacity of its interpreters to close the canon, and then to re-open and re-close it without undermining its timelessness, transcendence, and authorlessness (Smith 1982: 36–52; Patton 1994).

Similarly, during a theatrical spectacle a spectator is always aware that the performance is a fiction, but s/he is tacitly called to forget that it is a fiction, in order to appreciate the history and its characters. At the same time, to appreciate the performer as an artist a spectator must remind himself that he is in front of a show. By examining

the character, a spectator will be able to appreciate the performance as a display of skills. From the performer's perspective, the actor will conclude the same pact as well. It means that there is a silent agreement that the performance will be *as if* it were the real world. On the stage, this is possible/allowed on the condition that the performer is a learned and skilled actor. On the ritual platform—real and/or symbolical—it is achievable on condition that the performer is a learned and skilled officiant. In both cases the condition is to be recognised by the audience and likewise by the authorised performer.

5. Conclusion

At the beginning of the 20th century, Burns suggested that theatre has been a vehicle for the "transmission of specific beliefs, attitudes, and feelings in terms of organized social behaviour" (Burns 1972: 33). But she distinguished this kind of communication from a less spontaneous behaviour, "composed according to this grammar of rhetorical and authenticating conventions" (*ibid.*) in order to achieve some particular effect on its viewers. Burns defined the less spontaneous behaviour as 'theatricality'. In Burns' words, performativity and theatricality are given in opposition to one another: self vs role. The notion of authenticity has widely impacted theatrical theories until 'performance' as a category was absorbed and re-qualified in the field of social sciences, and social scientists began to examine the ritual as a drama or a 'serious play'. Despite a common aim towards comparing ritual and theatre, the differences surpassed all analogies. Turner the anthropologist advocated the notion of liminality, Zarrilli as a theatrologist advocated the training for reuniting the self and the character. More subtly, Schechner noted that the "attention paid to the procedures of making theatre are attempts at ritualizing performance, of finding in the theatre itself authenticating acts" (Schechner 1974: 467).

From my side, I consider liminality as a functional notion, a conceptual way—maybe more convincing than others, but not the only way—to mark a boundary. Since ancient times mankind has always invested a lot of time and effort in marking boundaries. To justify,

legitimise, and preserve them, they have developed a great semiotic ability and a semantic creativity; furthermore, they have come to treat as natural something that was definitively arbitrary. The concept of nature too, as a social and historical construction, oriented human behaviour and cognitive activity in naming, separating, and classifying things and beings, the human and the extra-human.

In this theoretical framework, the difference between ritual and theatre should be rethought as arbitrary as well. Historically based are, however, the ways and the meanings through which men have justified, legitimised, preserved, and defended their boundaries and classifications. That is the matter. The reasons why, in the eyes of Artaud, "le théâtre Oriental" (Artaud 1964 [1938]: IV, 82ff.) looked more authentic than "le théâtre Occidental" (that is, the Elizabethan theatre) (cf. Bansat-Boudon 2012a and 2012b; Inoue 2000) should be searched for in the reasons why some Western theatrologists reacted to the monopoly of the discourse on the authenticity of performance: "c'est que le théâtre, art indépendant et autonome, se doit pour ressusciter, ou simplement pour vivre, de bien marquer ce qui le différencie d'avec le texte, d'avec la parole pure, d'avec la littérature, et tous autres moyens écrits et fixés", cried Artaud in *Le Théâtre et son Double* (Artaud 1964 [1938]: IV, 126). Similarly, the reasons why the ritual as a category has been often conceived as a more religious than aesthetic performance should be found in the long Western history of entertainment.

The high degree of performativity and theatricality in Vedic rituals suggests that the separation of entertainment from religious activity in ancient Vedic theology should be rethought from a perspective that focuses on the reasons why theatrical activity was displaced from the ritual space.

In the study of Vedic ritual, theatricality as a display of power, and performativity as an achievement of that power, are two relevant categories to focus on the sociosemiotic function of signs. In this sense, religious labour satisfied the Vedic audience for a long time.

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Virginie Johan
virginie.johan@gmail.com
(University Paris-3)

Dancing the Ritual on the Kūṭiyāṭṭam Theatre Stage*

SUMMARY: Until the 1960s, Kūṭiyāṭṭam**—India's Sanskrit theatre—was exclusively performed in Hindu temples of Kerala by an ensemble of three ritual performers of high status: the Cākyār actor-master, the Nampyār percussionist, and the Naṅṅyār reciter, cymbalist and actress. Within this devotional context, Kūṭiyāṭṭam, whose essence is theatre (*nāṭya*), is considered an offering of 'dance' (*nṛtta*) to the main divinity. Furthermore, the performative cycles, lasting from three to forty-one days, incorporate dances known as '*kriya*', literally 'what has to be done' or 'action', designating the ritual action here. This paper attempts to complement previous studies based on the Indian theory of theatre, by questioning the uses and roles of dance in the Kūṭiyāṭṭam theatrical sphere and tackling the issue of boundaries between dance and dramatic action. The study draws on long-range anthropological research as well as on the Kūṭiyāṭṭam literature, especially the Cākyar's acting and production manuals (*āṭṭaprakāram* and *kramadīpikā*) written in Malayalam, three of which are composed

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** The terms Kūṭiyāṭṭam and Kūttu, with capital letters, without italics, are proper names (theatre genres) as well as the names of specific performances: Aṅgulīyāṅkam Kūttu, Mantrāṅkam Kūttu, etc. The terms '*kūttu*' and '*kūṭiyāṭṭam*' are in italics, without capital letters (*kūttu*, *kūtiyāṭṭam*), when they are used as common-names in sentences. Kerala contemporary place names are not transliterated with diacritics.

for the performance of the following Sanskrit plays: *Bālacaritam* and *Abhiṣekanāṭakam* of Bhāsa, and *Āścaryacūḍāmaṇi* of Śaktibhadra.

KEYWORDS: Kūṭiyāṭṭam, Sanskrit theatre, Hinduism, dance, ritual, performative literature in Malayalam.

This paper focuses on ritual dances of the only living practice of ancient Sanskrit dramatic literature: the Kūṭiyāṭṭam theatre of Kerala. A Kūṭiyāṭṭam performance is based on a single act of an ancient Sanskrit play, into which narratives are interwoven. The performances of the *Rāmāyaṇa* plays, which I focus on, respond to the following basic structure. On the first day, the main character of the act-play appears on stage (*puṟapāṭṭu*) for the first time, to introduce himself and disclose the initial dramatic situation. On the second as well as on the following days, the actor becomes a story-teller to perform a so-called retrospection (*nirvahaṇam*): using gestures drawn from an acting manual in Malayalam (the language of Kerala), he narrates a story that sets the background for the initial situation. The dramatic act that was disclosed on the first day and placed in its historical and mythological context during the retrospection is then enacted through the Kūṭiyāṭṭam *per se* conducted on the final night(s) by several actor-characters, who then literally 'play together' (*kūṭi-āṭṭam*).[1] Some performing cycles respond to a double structure, as is the case for Bālivadham, i.e. the Act of Bāli's Death—based on act I of the *Abhiṣekanāṭakam* [*Abhiṣ*] attributed to Bhāsa (5th century A.D.?)— that lasts for five days.[2] Others, such as the Aṅgulīyāṅkam Kūttu, i.e. the Act of the Ring—based on act VI of the *Āścaryacūḍāmaṇi* [*Āśc*] of Śaktibhadra (11th century A.D.?)— that lasts for twelve days, display a far more complex structure.[3]

[1] On this basic structure, see Moser 2000. About the epic and dramatic sources of the retrospections, see Johan 2014; 2018.

[2] The first set composed of the *puṟapāṭṭu* and *nirvahaṇam* is followed by a second one performed prior to the *kūṭiyāṭṭam* of the dramatic act (Johan 2014).

[3] About the Aṅgulīyāṅkam Kūttu, masterpiece of the Kūṭiyāṭṭam repertoire, see Johan 2014; forthcoming, and Shulman 2016.

The roles taken over by the performer during each performing cycle are multiple: the actor is a character on the first and the last days, a story-teller in the retrospection, and stage-manager directing the mentioned functions throughout the entire performance.[4] He is also a dancer at the beginning of the cycles as well as (but rarely) in some parts of the drama. In this last role, the Kūṭiyāṭṭam performer so to say 'dances the ritual': dances are called *kriya*s, which literally means 'action', which is firstly, in India and in the terminology of the Kūṭiyāṭṭam performers, the ritual action. Dance is thereby endowed with a ritual role and power that I will try to qualify.

For which reason, at what moment and based on which modalities are the dances interwoven into the performance? How far do dancing processes differ from acting techniques and what are the signs that distinguish the ritualistic and acting spheres? Is dance linked to the dramatic plot? These are the questions this paper will attempt to answer with a view to complementing the studies tackling the role of dance in the Indian theatre from the perspective of the Sanskrit theatre treatise *Nāṭyaśāstra* and its commentary by Abhinavagupta (Bansat-Boudon 2004; Ganser 2013). It will underscore the ritual aspects of dance and its aesthetic resonance in the specific Kerala praxis of the ancient Sanskrit theatre that is Kūṭiyāṭṭam. In terms of methodology, the study results from a multidisciplinary approach to Kūtiyāṭṭam, drawing firstly on fifteen years of anthropological research in the field of Kūṭiyāṭṭam teaching and performance in central Kerala, and secondly on the practitioners' acting manuals (*āṭṭaprakāram*) and production manuals (*kramadīpikā*) composed in Malayalam.[5]

[4] This last role is highlighted by the conventional key-gestures thanks to which, for example, each function is separated from the other. Examples will be given below.

[5] The Cākyārs wrote two types of manuals for each act-play of their repertoire: 1) a production manual that notably defines the general structure of the performance; 2) an acting manual that provides information about the texts to perform and the acting techniques (Johan 2014, vol. 2: 534–541).

An anonymous Sanskrit commentary on Kūṭiyāṭṭam, the *Naṭāṅkuśa* (16th century A.D.?), will also provide us with some clues. Structurally, the article proceeds in four parts: it starts with a brief ethnography of the Kūṭiyāṭṭam masters (1), followed by some terminological remarks (2) and a description of the main ritual dances (3), which then lead us to discuss the links between dance and the dramatic action (4), and finally delineate the ritual role of dance in the Kūṭiyāṭṭam theatrical sphere.

1. Kūttu and the Cākyār 'dancers'—anthropological context

Today, Kūṭiyāṭṭam is performed outside of the precincts of temples of Kerala by Kerala artists who belong to different castes. However, for centuries, until the 1960s, this art was exclusively performed in the largest Hindu temples of Kerala by a group of three ritual performers of high status from the upper temple-servants cast: the Cākyār actors, the Nampyār drummers and the Naṅṅyār reciters, cymbalists and actresses (fig. 1). Members of these three subcastes are to this day the only ones allowed to perform Kūṭiyāṭṭam in temples, especially in the unique temple-theatres (*kūttampalaṃ*), to which their art has been confined for centuries (fig. 2).[6] The Cākyārs, on whom my studies mainly focus on,[7] share family rights that attach them to several temples and endow them with the responsibility of offering theatre to the main divinities.[8] They used to follow a matrilineal kinship system—enriched with an avuncular transmission of

[6] About these ancient theatres, built in the Hindu temples of Kerala, notably see Rajagopalan 2000; Chakyar 2015. A few *kūttampalaṃ*s of Southern Kerala in which Kūṭiyāṭṭam had not been performed for a long time recently opened their stages to all Kūṭiyāṭṭam artists (like Kapila Venu, whose dream was to perform such wonderful art on such wonderful stages). However, until now, caste distinctions continue to be strictly applied in the temples of central and northern Kerala.

[7] About the actresses' practice and the Nampyārs/Naṅṅyārs' families, see Moser's thesis and Daugherty's papers (full references are given in Moser's *Bibliography of Kūṭiyāṭṭam*—Moser 2011).

[8] About the hereditary rights and the history of the agrarian society elaborated by the Kerala Brahmins (Naṃpūtiri) around the temples, see Veluthat 2009.

theatre—which was, in olden times, complementary to the patrilineal system of the Naṃpūtiri Brahmins.[9] Nowadays, the Cākyārs who are trained in Kūṭiyāṭṭam (roughly one in four) also perform outside of the devotional setting. Furthermore, almost all of them (totally a dozen) still consider as a main duty to remain in the traditional path by performing in the temples. For example, my master Rāma Cākyār (member of the Paiṇkuḷam family) says: "If I don't perform in Venganellur [the temple inherited from his maternal grand-uncle], I am not a Cākyār". According to Hindu logic, performing in the family temple corresponds to the Cākyārs' hereditary social function, the modalities of which derive from the social status as set by the caste system and the level of purity attained: among the temple-servant subcastes, the Cākyārs are 'twice-born', as are the Brahmins, but they cannot touch the god directly as the latter do through worship: they 'touch' him indirectly, through theatre.

In the delimited context of the Kerala temples, Kūṭiyāṭṭam performances are generically known as '*kūttu*'.[10] The performing cycles follow three modalities recalling the three types of Vedic sacrifice (*yāga/yajña*): regular *kūttu* (*aṭiyantara*, comparable with the *nitya s*acrifice), votive *kūttu* (*vaḻivāṭu*, comparable with *kāmya*), and spectacular *kūttu* (*kāḻcca*, comparable with *naimittika*). Regular *kūttu*s are conducted in some temples once or twice a year for three

[9] Until the 1960s, the Naṃpūtiri were the fathers of the Cākyārs (see: Johan 2011b; 2014, vol. 1: 55–136). Over the past decade, the Cākyārs' matrilineal system shifted towards a patrilineal system. Recently both descent systems have cohabited among seven Cākyār families, six among which include actors. My present research focuses on listing and explaining the wedding and descent changes and their consequences on the artistic transmission and the ritual practice.

[10] In older times, many types of dances were referred to using this term translated as 'play'. In Kūṭiyāṭṭam, *kūttu* usually designates performances that do not include 'acting together' (*kūṭiyāṭṭam*), such as Cākyār Kūttu (performed by a single actor) or Naṅṅyār Kūttu (performed by a woman). However, in temples, all Kūṭiyāṭṭam performances are usually called '*kūttu*'.

to forty-one days; votive performances are offered by private devotees, often to obtain progeny; spectacular *kūttu*s are conducted during temple festivals. Regardless of the type of *kūttu*, performances are usually connected with the main divinity of the temple in terms of space, time and subjects composing the enacted story. The stage is oriented towards the sanctuary so that the god faces the stage and is able to attend and receive the theatrical action in a most direct way. The temple-theatres (*kūttampalaṃ*) are built on the basis of the same type of cosmic diagram as is used for the architectural foundation of the temple—for example, the floor as well as the ceiling of the stage are the seat of the gods of directions (*dikpālaka*), Brahmā being at the center. Therefore, the stage appears as a temple within the temple's temple-theatre. When performing, the actor stands in front of the tall and central oil lamp holding three wicks that were lit with the fire coming from the temple's holy chamber. Some artists compare these three flames with the three sacrificial altars or Agni, the Fire-God, who carries the theatrical offering to the gods—gods who also created theatre, according to the myth opening the *Nāṭyaśāstra*.[11] In terms of time, one of the multiple important rules requires the Cākyārs to tie the 'red thread' (the first piece of the costume to be worn) around their forehead before closing the god's chamber in order to establish a connection with the divine abode (fig. 3). Finally, the stories that are enacted

[11] See Bansat-Boudon 1992; 2004. About the comparison between Kūṭiyāṭṭam and sacrifice, see late guru Māṇi Mādhava Cākyār's discourse (Bargavinilayam 1999), a Kerala scholar's opinion (Narayanan 2006), and my own analysis (Johan 2014, vol. 1: 218–223). Let me underscore that, although Narayanan criticizes some 'western studies' for overemphasising the ritual aspects of Kūṭiyāṭṭam, these aspects are very important in the context of the temples, and for the artists who perform in this context. They are little known to the foreign researchers who are not officially Hindus and, therefore, are not allowed to enter the *kūttampalaṃ* (only Hindus can enter the big Hindu temples in Kerala: I personally converted to Hinduism in 1999). Finally, there is a lack of new local studies about the ritualistic cycles and aspects of Kūṭiyāṭṭam, for example about the appealing *Act of the Ring* (*Aṅgulīyāṅkam*).

certainly please the gods: for example, at the Triprayar temple, where the Kūttu of the Ring is not conducted in a theatre but directly in front of the holy chamber of Rāma, in the Namaskāra-maṇḍapa, where Brahmins conduct some worships. It is said that Rāma waits for Hanumān (the unique character of the Kūttu) to tell him how he discovered his abducted wife, Sītā, in Rāvana's (the demon's) garden on the Laṅkā Island. The firecrackers offering (*veṭi*) conducted in the temple is said to recall the sound of Hanumān jumping to Laṅkā (fig. 4).

The aforementioned data underscore how far Kūṭiyāṭṭam is part and parcel of the devotional life of temples in the given areas. We will now see how the general ritual role played by this theatre, in this context, is highlighted by the dances that punctuate the performances, starting with two terminological points.

2. Theatre as 'dance' (*nṛtta*) and dance as 'rite' (*kriya*)—terminological remarks

On the boards listing the offerings that are posted at the doors of temples, Kūttu is often mentioned as a 'dance', *nṛttam*. The devotees can offer a theatrical 'dance' to the god in the same (but more expensive) way as they present him with a garland. This popular/devotional terminology could explain why a respected guru such as late Ammannūr Parameśvaran Cākyār (1916–2008), who never performed Kūṭiyāṭṭam outside temples, referred to his art as 'dance' (*nṛttam*), even if he fully agreed that Kūṭiyāṭṭam was theatre, *nāṭya*—a 'total' art incorporating acting technics (*abhinaya*), music (*vādya*), songs (*gāna*) and dance (*ṇrtta*), as explained in the *Nāṭyaśāstra* (to which he also referred to) and its commentaries.[12] I believe that the late guru might have felt like a 'dancer' for the two following reasons:[13] first, because he was performing in the temples, where Kūṭiyāṭṭam is assimilated to 'dance'; second, because he was a specialist of the Kūṭiyāṭṭam

[12] Private communication, Irinjalakuda, 2000. About the definition of *nāṭya* in theoretical texts, see Bansat-Boudon 1992: 22, 145–146; Ganser 2013.

[13] About the Cākyārs' 'dancer identity', see Johan 2014, vol. 1: 137–240.

'rites' (*kriya*s), which notably correspond to the dance sequences of Kūṭiyāṭṭam (fig. 5).

Orally as well as in their performing manuals, the Cākyārs generally refer to the dance portions using the word *kriya*, which they also use to refer to some other personal rituals. Kūṭiyāṭṭam involves two main '*kriya*s' with generic proper names (see part 3), each of which include dance-sequences with their own proper names. Examples given below will show that the performing manuals sometimes indifferently use the word 'dance' (*nṛttam*) for *kriya*, or enumerate the names of the dance-sequences. Most of the time the performers' texts only allude to the dance, except in the acting manual written for the first public performance (*araṅṅēṯṯam*), known as the 'Director's Entering [on stage]' (Sūtradhāra Puṟapāṭṭuᵕ), in which rituals, and sometimes dance, are described with more details.[14] In any case, the performing manuals never detail the dances. Dance is taught 'orally', directly, during the very act of dancing. Let us now see at what moment it appears, how it looks like and according to which 'text' it is performed.

3. The two main danced rites: *maṟayilkriya* and *nityakriya*—formal presentation

Every actor learns to dance in his childhood, sometimes in one or two years, because *kriya*s are the main elements of the ceremony of first entering onstage of the Director (Sūtradhāra), the first performance of the Kūṭiyāṭṭam tradition. Dances open and close the first (*puṟapāṭṭuᵕ*) day of this (and each) performing cycle. After some musical preliminaries (notably a Sanskrit hymn called *akitta*, chanted by the Naṅṅyār sitting on the right side of the stage[15]) and an invocation verse (*nāndī* or *araṅṅutaḷi śloka*, which is performed by the Nampyār drummer),

[14] See notes 16 and 17. About this performance and the first role of the Sūtradhāra—a super-Actor role on which I believe the epic aesthetic of Kūṭiyāṭṭam is constructed (*infra*: note 31)—see Johan 2014; 2017.

[15] I place myself as the performers, facing the lamp and the public. From the public's point of view, it corresponds to the left side of the stage.

the Cākyār performs the *maṟayilkriya*, 'the rite to be done behind the curtain', after which he acts as a character (*veṣam*). Finally, he performs the *nityakriya*, 'the regular rite' (or 'the rite to be done daily', notably because the student must rehearse it every day). The dance training contributes to shaping the actor's body and creates a rhythmic body, which is essential since each movement is beaten by the *miḻāvu˘*, the drum of Kūṭiyāṭṭam, the Nampyār drum. Let us now have a closer look at the dances.

For the *maṟayilkriya*, the actor (dressed as a character) enters onstage via the left door. Hidden by the curtain (held by two assistants), he faces the drum, back turned to the curtain and to the public, and performs the salutation 'dedicated to the music' (*abhivādyam*—fig. 6) as well as several pure dance sequences of the *nṛttam* type. Here, steps and gestures do not have any discursive signification—this apparent lack of meaning being a general property of ritual.[16]

[16] "Rituals do not tell stories; they enact particular realities", in the words of the anthropologist and ritual specialist Houseman (Houseman 2006: 414). The Kūṭiyāṭṭam dance-rites are described in the following terms in the acting manual of the Sūtradhāra Puṟappāṭu˘ [Ms. Araṅṅēṯṯam Āṭṭaprakāram]: "After the consecration of the stage, when the curtain is held […], the actor does his ablutions, dances behind the curtain, does the 'node gesture' and his face ablutions, takes flowers in his hands, makes the turning steps, and stands in front of the lamp, in a happy mood" (*araṅṅutaḷiccu˘ yavanika piṭiccu* […] *sūtradhāran maṟayil mutal naṭayāṭi muṭiccu˘ mukhattunīrtaḷiccu˘ pūvvu˘ kayyil piṭiccu˘ kaḷiyaṃ vaccutiriññu˘ viḷakkattu˘ tānnu˘ ninnu˘ prasanna bhāvaṃ*). The dance-sequences which are here performed pertain to the *nṛttam* category that stems from the *Nāṭyaśāstra*, in which special dance-gestures are devoid of discursive meaning (see Ganser 2013). In Kūṭiyāṭṭam, the same twenty-four *mudrā*s, drawn from the Cākyār's Sanskrit manual for hand-gestures (*Hastalakṣaṇadīpikā*), are used for acting as well as for dancing. But when acting, the hand movements illustrate words and ideas, whereas when dancing, they abstractly structure the sound-space. And yet they are never entirely meaningless, because the ritual action carries an "extra-ordinary significance" responding to its own rules and references (Houseman 2006). About the rituals' "autonomy", "autopoietic qualities of self-organization", and complexities, see also Handelman 2004.

The *nityakriya* lasts longer and closes the first day. The acting manual of the Sūtradhāra Puṟapāṭṭuˇ reads:

> After having touched the earrings [conventional separating gesture], do the [gesture called] *dhruva*, 'the short' and 'the long' [dance], etc., perform all the danced-rite (*kriya*), ending with the [last] dance (*nṛttam*) [which consists in a salutation to Brahmā], and prostrate.[17]

Even if it is not mentioned as such, the *nityakriya* (here named '*kriya*') consists of two types of dances, some of which are accompanied with Sanskrit songs uttered by the woman reciter. They correspond to: on the one hand, pure dance (*nṛttam*), without narrative signification, and, on the other hand, mimetic dance (*nṛtyam*), with steps indexed on the rhythm and gestures drawn from an oral narrative subtext in Malayalam providing discursive information.[18]

Both types of dances are distinguished from acting (*abhinaya*), not only because they include given rhythmic steps, but also and primarily because the actor does not depict theatrical emotions: in the words of Rāma Cākyār, the actor-dancer must "smile gently" only "to show that he is pleased to dance".[19] The master's words refer to the same fundamentals as prescribed in the Sanskrit theoretical texts on theatre, according to which "dance is described in negative terms as devoid of this fundamental feature of theatre", and should "charm" the public (Ganser 2013: 180–181, 186–189).

Let's note that the performer certainly deserves credit for smiling since dance implies great physical and mental efforts. The apparent simplicity of the choreographies (that I cannot describe in detail in this short paper) masks the fact that each movement call upon every muscle

[17] *kuṇḍalamiṭṭuˇ muṭiccuˇ dhruvakāṭṭi ceṟiyakkuˇ valiyakkuˇ ādiyāyi kriya okkayuṃ āṭi nṛttattil muṭiccuˇ dīrgha namaskāraṃ ceytuˇ* [Ms. op. cit.]. This text will be progressively explained.

[18] An example of *nṛtya* subtext will be given below. The term '*nṛtya*' is absent from the manuals, but it is sometimes mentioned orally in the training context, and is known and accepted by the performers

[19] Private communication, Cheruthuruthi, 2002.

of the body. Furthermore, dance also requires deep concentration in order to perform each sequence correctly and link the parts with each other without making mistakes—since the *kriya*s are rites, no one is supposed to make mistakes in performing them.[20] To memorize the steps, the student uses fixed mnemonic syllables (*vāytāri*, 'mouth-rhythm') based on a system widely used for the Indian transmission of music and dance, especially in Kerala.[21] It is only during the stage performance that the actor performs with drums that transform both the oral/mental rhythmic syllables into percussive beats and the kinetic acting-sphere into sound-space.

The technical difficulty of dance for example clearly appears in the *nṛtya*-sequence known as "Homage to the guardians of the directions" (*Dikpālaka vandanam*) executed at the end of the *nityakriya*. The sequence superimposes three types of text: 1) a devotional Sanskrit text chanted by the Naṅṅyār woman sitting on the right side of the stage; 2) a hand-gesture text in Malayalam through which the actor invokes the eight Guardians of the cardinal points; 3) a rhythmic/syllabic text (and drum beats onstage) that guides the steps. Although none of the texts should be written down, the students do so nowadays, at least for the gestures' subtext, which here signifies: "plucking flowers, I salute Indra [and then, each god respectively] by dancing" (fig. 7).[22] Turned to the appropriate direction (the East, for Indra), the actor-dancer respectively salutes: Agni (South-East), Yama (South), Nirṛiti (South-West), Varuṇa (West), Vāyu (North-West), Vaiśravaṇa (North) and Śiva (North-East). While performing the gestures, he walks

[20] Moser also mentions this important point (Moser 2012). In this accuracy lies what Houseman calls "the quality of the [ritual] action" (Houseman 2006: 413). Please note that, in Kūṭiyāṭṭam, there is no improvisation at all in dance, which is not the case for all 'rituals' (*ibid*.).

[21] About the musical transmission in Kerala, see Guillebaud 2008. The syllables of the Kūṭiyāṭṭam *kriya*s are recorded in my Ph.D. (Johan 2014, vol. 1: 385–386).

[22] *Indrādi dēvanmār* […] *pūvaruttuˇ iṭṭuˇ nṛttam ceytuˇ vandikkunnu* (personal notes).

back and forth in each direction using steps following the proper rhythm (*titita titita, takatakata takatakata…*). To end with, the actor faces the lamp and salutes Brahmā, Viṣṇu, Bhagavatī, etc. All along the dance, the Naṅṅyār chants an independent Sanskrit hymn dedicated to the Hindu Gods.

In the last sequence titled "Heaven, Earth, Hell" (*svarga, bhūmi, pātāḷam*), the actor salutes all the creatures living in the three Hindu worlds, the last one being Brahmā. The closing sequence (of the *nṛttam* type) consists in offering flowers to Brahmā, who sits in the center of the stage, spinning round again and again, and prostrating. This sequence is usually mentioned as 'knotting/finishing the Kūttu' (*kūttu mūṭippu*).[23]

In both sequences, and more generally in any forms it appears in a Kūṭiyāṭṭam performance, dance acts out and establishes a strong connection between the performer and the cosmic background (made of non-human entities): the actor 'invokes the gods by dancing', thus making them present onstage. This ritual property and power of dance is confirmed by the roles of the *kriya*s within the performances.

4. Dancing the ritual: prior to and within the fiction—dramatic analysis

Before entering onstage, the performer stands at the door of the green-room doing facial ablutions (fig. 8). According to Rāma Cākyār, these ablutions may constitute the fifth of the 'five baths' (*pañcasnānam*) the Cākyārs perform every day. The performer enters onstage with his ablution vase (*kiṇḍi*), places it at the feet of the drum, salutes the drum,

[23] The sequence also includes a so-called 'node gesture' that evokes a prescription of the *Nāṭyaśāstra* according to which the first mythical performance was 'tied', *baddha* (Bansat-Boudon 2012: 215–216). This gesture reappears in the *kriya*s conducted in the framework of the drama. Please note that two edited and subtitled original short films accompanied the two above described sequences during the two lectures that preceded this article, both in June 2014 (firstly at the Coffe Break Conference that was held at the University La Sapienza in Rome, secondly at the French CNRS Seminar "La danse comme objet anthropologique", directed by Houseman).

dances behind the curtain, and washes his face again.[24] The ablutions thus anchor the danced rite in the daily ritual life of the Cākyārs, who are orthodox Hindus (fig. 9), and the *kiṇḍi*, as an instrument of the religious life, could be seen as a material link between the socio-ritual time and the performance time.

At a structural level, the *kriya*s establish a transition between the social time and the dramatic time of theatre. The danced rite performed 'behind the curtain' (*maṟarayilkriya*) connects the actor to the performative and rhythmic world, while the final danced rite (*nityakriya*) separates the dramatic time from the social time by recreating a transition in the reverse order. Both dances seem to be a sort of ritual parenthesis framing the dramatic action.[25] Due to these liminal 'parentheses', the whole 'starting' day (*puṟapāṭṭuˇ*), including its fictional mid-part, can be apprehended as the preliminaries of a performing cycle. This hypothesis relies on the comparison between the twenty-three steps of the Sūtradhāra Puṟapāṭṭuˇ and the nineteen steps of the preliminaries (*pūrvaraṅga*) of the *Nāṭyaśāstra*, which also include some acting portions.[26] Viewed through these lenses, the danced rites appear as the rite par excellence of the *puṟapāṭṭuˇ-pūrvaraṅga* of a performance that is in fact also 'globally' ritual, thanks to these very preliminaries, and not only with reference to its devotional aim and context.

Thus, dancing corresponds to the ritualistic act of the actor-dancer (*naṭan*), not that of the character (*veṣam*). This distinction is

[24] A variation is found in the Kūttu of the Ring (*infra*: note 36).

[25] Let us remind ourselves that, after having performed the *maṟayilkriya*, the actor turns, faces the public, becomes the character, performs a Malayalam 'acting' subtext (*āṭṭam*) that presents the character's situation, and chants the character's first lines. The actor then finally dances again (*nityakriya*).

[26] See Rajagopalan 2000; Johan 2014, vol. 3: annex. I: 10–16. The Sūtradhāra Puṟapāṭṭuˇ is considered as the *pūrvaraṅga* of Kūṭiyāṭṭam and the model of the other *puṟapāṭṭuˇ* related to other performance cycles. Its comparison with the preliminaries of the *Nāṭyaśāstra* notably leads to reconsider the famous Indological "*nāndī* problem" (Bansat-Boudon 2001), a subject I deal with in my Ph.D., and which will be the subject of another article.

underscored by the conventional key gestures consisting in 'turning' and 'touching the earrings' to separate the two functions: the actor does the 'turning footsteps' after the dance behind the curtain, and he 'touches his earrings' before entering for the final dance (*supra*: notes 16–17).

Nevertheless, and this is one of the ambiguous issues of the ever slightly mysterious aesthetic of Kūṭiyāṭṭam, the danced rites are not always disconnected from the fictional universe and from the character who will be enacted by the actor. Indeed, we find certain variations in the *kriya*s depending on the roles.[27] This point, which opens a new path of research, invites us to question the latest general aspect of dance that fuelled interesting discussions in the theoretical field of Indian theatre: "the irruption of dance into the sphere of the theatrical representation and its aesthetic result" (Ganser 2013: 176). To extend this reflection to the level of theatrical practice, I will now consider the execution of dance as part of the enactment of the dramatic action itself.

Whereas dancing as part of the drama is inherent to the protocol of the Kerala Kathakaḷi dance-theatre genre, where danced sequences (*kalaśam*) enhance the dramatic emotions of enacted parts (*padam*), it is a rare phenomenon in Kūṭiyāṭṭam performances. In the *Rāmāyaṇa* repertoire of Kūṭiyāṭṭam, which is composed of five acts (Johan 2011a), dance is integrated only into the dramatic actions of the two act-plays that were mentioned in the Introduction of this paper: once in the Act of Bali's Death (Bālivadham), twice in the Act of the Ring (Aṅgulīyāṅkam). What is the reason for integrating dance here?

[27] A few characters, such as the monkey Hanumān in the Kūttu of the Ring, have 'special *maṟayilkriya*s' including specific dance portions. For Hanumān, the dance behind the curtain starts with walking steps related to the dramatic action and pertaining to the so-called *saṅketam* (conventional) category and not to the *kriya* category: Hanumān is already present behind the curtain (fig. 10). Furthermore, the following dances include sequences (such as a so-called '*taṭṭu*') that remind the monkey-character's nature (*infra*: note 36). This fact underscores special links between the actor and Hanumān in the context of this Kūttu which is usually exclusively performed in temples (Johan 2014; 2018).

In the performance of the Act of Bāli's Death (based on *Abhiṣ*. I), the actor dances on the last day as part of the 'acting together' of the act-play. When Tārā tries to prevent her husband (the monkey-king Bāli) from fighting with his brother Sugrīva, Bāli says: "Hearken to my prowess, Tārā!…" (prose line before verse 8), and then boasts about successfully churning the milk-ocean (verse 8). The actor then chants the verse and enacts a mimetic extension (*vistara*), known as 'the churning of life's nectar'.[28] The actor dances between the prose line and the verse. The production manual reads:

> After saying "Hearken to my prowess, Tārā!", stand up, remove the stool, turn**,** show the node [gesture], start the *kriya*s with [the steps known as] *raṇṭāṃ naṭa*, and close/tie [the *kriya*-sequence] with many dances (*śi-nṛttam*). [Chant verse 8] "Tārā, when, once, I went to the churning of the ocean of nectar", and quickly enact the churning of life's nectar.[29]

Here, the 'node gesture' distinguishes the function of character from that of dancer. After that, the actor performs several specific pure dances (*nṛttam*) referred to as '*kriya*s'. Finally, he returns to Bāli's role, chants, and enacts the churning of the milk-ocean. What is the reason for him to dance at this point?

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[28] While Bāli's participation in the famous mythological exploit is not mentioned in Sanskrit literature, it is in the *Rāmāyaṇa* of Kampaṉ (KR. IV, iii, 115; Nagar 2008: 391). The Tamil version of the epic inspired the Kerala poet Śaktibhadra as well as several Cākyār's stories. If it is "Bhāsa" (who would be prior to Kampaṉ) who wrote the *Abhiṣekanāṭaka*, would it be possible that he drew his inspiration from a South-Indian oral version of the myth? In any case, the exploit symbolizes Bāli's strength. Furthermore, for Kampaṉ, it led the monkey to marry Tārā, who was born from the churning of the milk-ocean. Recalling the feat could help Bāli to calm down and reassure his spouse.

[29] "*tāre śrūyatāṃ matparākramaḥ*" *enniṭṭu˘ drutattil raṇṭāṃnaṭa. naṭē pīṭhaṃnīkki eḻunnēṯṯu˘ tiriñňuninnu˘ kuttimuṭiccu˘ tuṭaṅṅūkriya. oṭukkaṃ iśśi nṛttaṃkoṇṭu muṭippū*. […] "*tare! mayā khalu purāmṛta manthane*['*]pi gatvā*" *ennatinnu˘ amṛtamathanam kuṟaññonnu˘ āṭi* […]. (Narayana Pisharoti 1993—there is no acting manual for Bāli's role, only a production manual).

According to the *Nāṭyaśāstra* and its interpretation by Abhinavagupta, dance and theatre are combined but they never mix (Bansat-Boudon 2004). More precisely, dance marks an apogee in the esthetic emotion (*rasa*) and "ensure[s] the cohesion of representation [...] when it comes to passing from one *rasa* to another, or from one acting register to another" (*ibid.*: 170). Rāma Cākyār says something quite similar: in his mind, the actor performs *kriya*s at this moment of Bāli's action because Bāli is full of heroism (*vīra*): the dance exalts the courage which the monkey wants to prove to his wife before reminding his participation in the churning of the ocean, which crystallises this valour. While dance thereby differs from the acting techniques that convey the fictional information, it is linked to the fiction.[30] In my view, dance in fact creates a distance from the dramatic process because it is subject to strict techniques devoid of 'meaning' and 'emotions': it acts as one of the numerous 'distancing' effects that characterize what I call 'the epic aesthetic' of Kūṭiyāṭṭam.[31] The last example will clarify this idea, showing how dance creates a distance with the performance itself.

In the sixth act of the *Āścaryacūḍāmaṇi*, the monkey Hanumān finds Sītā in Rāvaṇa's garden and engages in a discussion with her. Onstage, the actor-Hanumān performs alone for twelve days, while the Naṅṅyār reciter sitting onstage chants Sītā's Prakrit lines. Strictly speaking, the Kūttu of the Ring does not include any 'acting together'; instead, the actor regularly leaves Hanumān's role and the act-play

[30] Technically speaking, it is opposed to the 'extensive' way of acting, corresponding to the *aṅkura* phase of the *Nāṭyaśāstra* (Bansat-Boudon 1992: 341–357), through which the actor mimetically enacts various exploits (like the churning of the milk-ocean).

[31] By this term, I refer to the narrative dramaturgy of Kūṭiyāṭṭam (including change of points of views, stops-in-time, flash-backs), and to the Brechtian "Epic theatre", in the (only) sense that its aesthetic was characterized by several 'distancing' processes (inspired from Asian theatres), for example by a distance between the 'actor-demonstrator' and his role, and by story-teller's techniques (Johan 2014).

to develop narrative retrospections drawn from the Malayalam acting manual.[32] Within this complex framework, dance intervenes in the middle and at the end of the Kūttu, before two important scenes.

The first dance is executed on the sixth day dedicated to the salutation (*namaskāram*) of Sītā by Hanumān. When Hanumān enters Rāvaṇa's garden for the first time, the acting manual reads:

> Repeat: "I will enter [the garden]", walk, enter [the garden], look around, act "wonderful!", chant and act: "*eṣām*" ["of these (trees)"—*Āśc* VI, verse 4a], touch the earrings, do all the ritual dance (*kriya*), starting by [the so-called] *taṭṭu* of Hanumān [*nṛttam*], tie/close the *kūttu*, do your facial ablutions [in the greenroom], and come back [onstage].[33]

The second *kriya* is performed on the last day, when Hanumān tells Sītā how desperate Rāma was when he realised that she had been kidnapped. The manual reads:

> Chant "at that time the God [Rāma]", touch the earrings [separating gesture], perform the full dance (*nṛttam*), starting with "*kuṅkuṇaṃ*" [the first *nṛttam* sequence of the *nityakriya*], go backstage, do your facial ablutions, and come back onstage.[34]

Then, the actor-Hanumān utters and enacts Rāma's words (verse 8 of the play).

On both occasions, even if dance is first called '*kriya*' and then '*nṛttam*', the entire *nityakriya* is performed:[35] the actor accomplishes

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[32] See Johan 2014; forthcoming; Shulman 2016.

[33] [Aṅgulīyāṅkam Āṭṭaprakāram:] "*yāvat praviśāmi*" *ennu pinneyuṃ colli kāluveccu˘ akattu kaṭannu˘ vaṭṭattil nōkki* "*āścaryyaṃ*" *ennukāṭṭi* "*ēṣāṃ*" *ennu kayyōṭukūṭe colli kuṇḍalamiṭṭu muṭiccu˘ hanumānṯe taṭṭu tuṭaṅṅi kriya muḻuvan āṭi kūttu muṭiccu˘ mukhattu nīru˘ taḷiccu˘ vannu˘* […] (Narayana Pisharoti 1988: 258–259). Then, the actor enacts Rāma's line as if he was Rāma.

[34] "*tatas tadānīṃ sa dēvaḥ*" *ennucolli kuṇḍalamiṭṭu muṭiccu˘ kuṅkuṇaṃ tuṭaṅṅīṭṭu˘ nṛttattōḷaṃ kāṭṭikkaḻiññāl aṇiyaṟayil pōyi mukhattu nīru˘ taḷiccu˘ araṅṅattuvannu˘* […]. (*ibid.*: 398–399).

[35] The masters I questioned had no explanation for these different terminologies. Let us note that, in fact, not only '*nṛttam*' is performed, but also the mimetic dance (*nṛtyam*) portions of the *nityakriya*.

the conventional gesture of symbolically 'touching the earrings', through which he abandons the character's function to move on to the dancer's function, then dances, leaves the stage, goes to the greenroom, takes a short break, does his ablutions, and comes back onstage.[36] Why does the actor dance?

The author (probably a Naṃpūtiri Brahmin) of the Sanskrit commentary on Kūṭiyāṭṭam titled *Naṭāṅkuśa* asks this question to the actors and receives this enigmatic reply:

> If you know the effect, why search for the cause? [...] Shall we ask why heat is the attribute of fire?[37]

In this view, dance is naturally part and parcel of theatre, so questions about the reasons to perform it in this context are irrelevant. Indeed, without dance, the theatrical representation would not be in the image of a 'fire-wheel', as the theoretical texts on Indian theatre mention (Bansat-Boudon 1992, 2004; Ganser 2013). Nevertheless, earlier in the *Naṭāṅkuśa*, the actor also provided another less laconic answer, explaining that the first dance is performed when Hanumān moves from the heroic to the marvelous feeling of entering the garden.[38] This idea, that we have found earlier in Bāli's case, is again present in our

[36] The practice consisting in going to the greenroom after the *nityakriya* recalls the *maṟayilkriya* practice which, in this Kūttu, wants the actor to go backstage to do his ablutions after the dance. Indeed, in this Kūttu, the actor-Hanumān enters onstage with *cāri* vigorous footsteps belonging to the dramatic universe, before starting a special type of *maṟayilkriya*. Because this is Hanumān himself who first enters onstage (fig. 10), the actor does not bring the ablution vase. Thus, after the dance behind the curtain, he goes back to the greenroom, where he left the vase, to do his ablutions. He repeats the custom after the *nityakriya* (private communication from Rāma Cākyār, Paris, 2017).

[37] [*Nāṭaṅkuśa* II, ii] *yad uktaṃ kāryaṃ ced avagamyeta kiṃ kāraṇaparīkṣayā* [...] *anyathā agneḥ auṣṇyasya kiṃ nimittam iti pratipraśnaḥ prasajyeta* (Paulose 1993: 14–15).

[38] [*Nāṭaṅkuśa* I, ii]. *tatra tu āścaryād iti*.—"Here, this is [i.e. there is dance] because of wonder" (*ibid*.: 8).

third case: when 'Rāma' appears in the Kūttu, the *rasa* changes from the Heroic (of Hanumān) to the Desperate (of Rāma). Just as in Bāli's case, here again dance fulfills the role conferred by Abhinavagupta: "to ensure the cohesion of representation [...] when it comes to passing from one *rasa* to another" (Bansat-Boudon 2004).

Furthermore, in the Kūttu of the Ring, both cases where *kriya* is required present the act of 'entering': in the first, Hanumān enters the marvelous garden where he will find Sītā, and in the other one Rāma enters the Kūttu performance through the actor-Hanumān's discourse and action. In this dramatic context, dance as well as the ablutions could have a purifying virtue: this would allow the actor-Hanumān to salute Sītā after a long journey and to bring 'the God' Rāma onstage (and maybe, in the first case, also Sītā herself). Based on this personal interpretation, dance would create a kind of meta-*pūrvaraṅga* or meta-*puṟapāṭṭu*. One cannot but be reminded that the actor 'invokes the gods by dancing' (as is the case in all *nityakriya*s): here, he could make Rāma, Sītā, and maybe even Hanumān, appear onstage as gods, not only as 'characters'. To some extent, it seems to me that this interpretation could also be applied to Bāli's case: here dance would 'clean the place' to make all the gods and demons enter onstage before they proceed to the Churning of the Ocean—a mythological act that creates the whole world—and maybe also in respect to Bāli himself, a great emperor (*cakravarti*), who will then 'enter' the battlefield and die onstage—a very rare if not unique phenomenon in Kūtiyāṭṭam.

Nevertheless, the opinions of the practitioners I questioned—among whom some told me that they had wondered about the role of these dances and questioned their gurus about it—are slightly different. In their opinion, the *kriya*s which are performed in the dramatic context of the Act of the Ring more generally recall/contain the devotional aim of the performance. For instance, the famous actress Uṣa Naṅṅyār expressed an opinion passed on to her by her gurus: "We insert dance before the most important moments to recall that our Kūttu is a danced offering". The Aṅgulīyāṅkam Kūttu expert Paiṅkuḷam Nārāyaṇan Cākyār told me nearly the same thing using other words. As for

Rāma Cākyār, he explained that when dance appears in the Kūttu, "it creates a pause that makes the spectator meditate".[39]

Conclusion

In the same vein as conclusions reached in previous works on the Indian theory of theatre, we can affirm that within the context of the only practice of Sanskrit theatre, dance is distinct and independent from acting, and yet it is linked to the dramatic action and represents an important ingredient of the theatrical aesthetic process. I attempted to demonstrate here that the 'cohesive role' assumed by dance throughout the theatrical performance of Kūṭiyāṭṭam derives from the ritual nature of dance. In this context, the readymade English expression 'ritual dance' concretely designates a practice of dancing the rite, considering that the rite is here understood as a precise action that connects, via rhythmic movements, the actor, the stage, the dramatic action and the public to cosmic forces, and that echoes the devotional social context of the whole performance in the temple's precinct and the participant's everyday life. In my view, the micro-action of dancing translates the Hindu macro-conception not only of the world but also of the theatrical event, in the sense that the world represented on stage (as well as in the ritual action, to which the entire theatrical representation can also be assimilated) is closer to the cosmic model than to the social world.[40]

On the first day of the performance, liminal dances allow the participants to transit from the socio-religious life to the theatrical, rhythmic and cosmic universe. Then, when dance appears in the drama, it establishes a 'beautiful' double distance with the emotional dramatic process on the one hand, and the entire performing event on the other. In fact, regardless whether the actor smiles when dancing or whether some

[39] Private communications, Trichur District, 2001–2003.

[40] See Bansat-Boudon 2004 about the roots of this idea in the Indian theory of theatre. About the social world and theatre in general, see Johan 2014, vol. 2: 898–900.

dance movements might appear to be 'charming', dance is here first and foremost expected/required to be exact and effective. Ritual obligations hide under the guise of dance movements that suspend the fiction to recall the devotional target of theatre and recontextualize its macrocosmic context. At this level—and to some extent at the level of the actor who merges with his ritually effective action when dancing—dance could act as the most powerfully distancing but also unifying factor of the epic aesthetic of Kūṭiyāṭṭam.

Finally, it is perhaps precisely through the danced-rites—liminal and interwoven processes, which are at the same time 'enveloping' processes—that the actors manage to 'touch' the divinity through theatre. Kūtiyāṭṭam dances moreover show how 'complex rites' both contain and act upon the socioreligious context, whose focal point is the phenomenon of 'divine theatre' that they trigger.[41]

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[41] I thank M. Houseman for suggesting me this last concluding words. On the subject and about the last quoted terms, see also Handelman 2004: 12ff.

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Fig. 1. Cākyār (Ammannūr Rajanīṣ C.), Nampyār (E. Nārayaṇan N.) and Naṅṅyār (M. Indira N.), Bālivadham Kūṭiyāṭṭam, Vadakkunathan *kūttampalaṃ*, Trichur, 2009 (by the author).

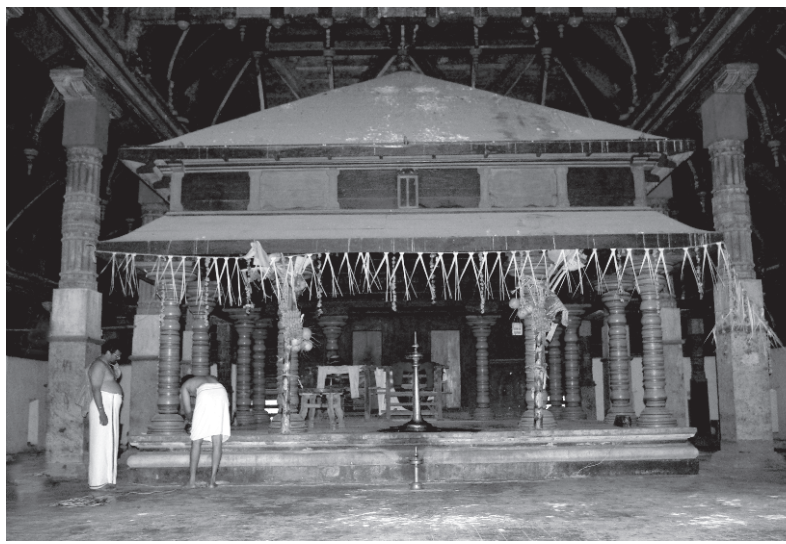

Fig. 2. The theatre-house, Vadakkunathan *kūttampalaṃ*, Trichur, 2009 (by the author).

Fig. 3. Guru Ammannūr Kuṭṭan Cākyār tying the red thread around his forehead before performing Bāli, Vadakkunathan *kūttampalaṃ*, Trichur, 2009 (by the author).

Fig. 4. Aṅgulīyāṅkam Kūttu performance (Māṇi family) in the *namaskāra maṇḍapa*, Triprayar, 2000 (by the author).

Fig. 5. Late guru Ammannūr Parameśvaran Cākyār, Irinjalakuda, 2000 (by the author).

Fig. 6. Sūtradhāra Puṟappāṭuˇ by Kuṭṭañceri Saṅgīt C., Killimangallam, *maṟayilkriya*, 2011 (by the author).

Fig. 7. Sūtradhāra Puṟappāṭuˇ by Kuṭṭañceri Saṅgīt C., Killimangallam, homage to the guardians of the directions, gesture meaning ‘dance’, 2011 (by the author).

Fig. 8. Ammannūr Rajanīṣ Cākyār (as Sugrīva) doing his facial ablution at the door of the greenroom before entering onstage, Vadakkunathan *kūttampalaṃ*, Trichur, 2009 (by the author).

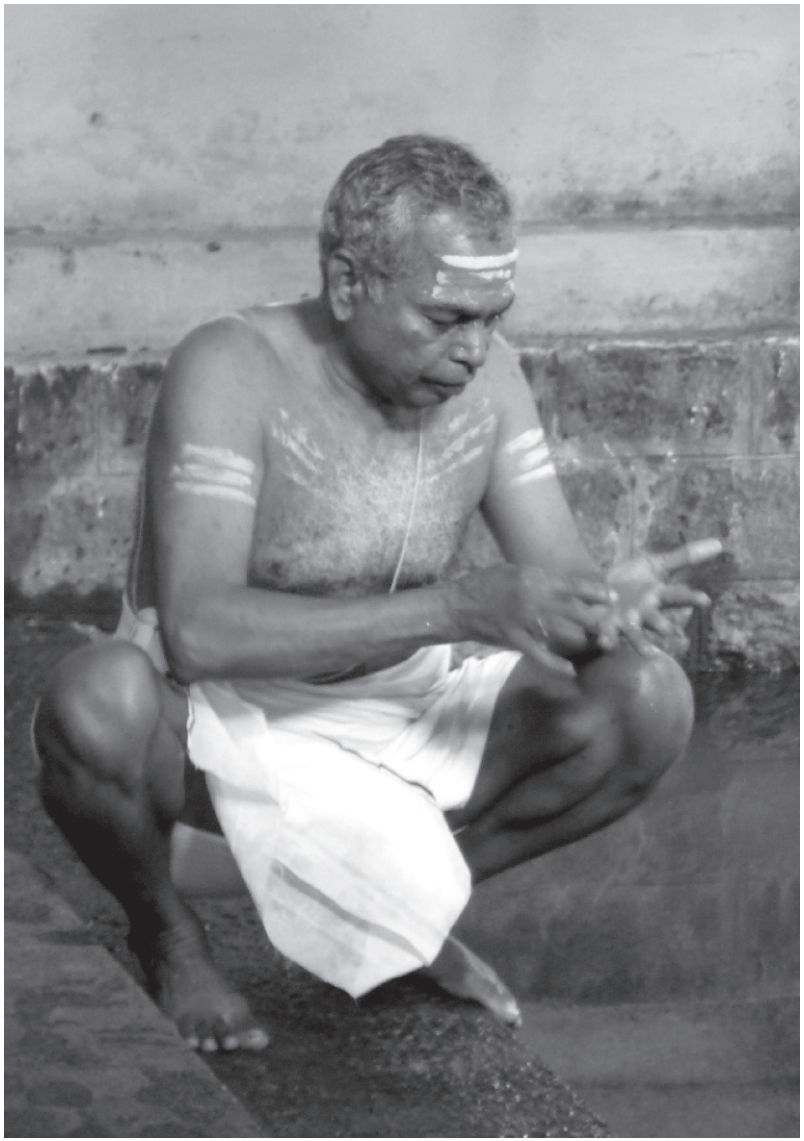

Fig. 9. My master Rāma Cākyār taking his first ritual bath in his family house, Paiṇkuḷam, 2009 (by the author).

Fig. 10. Hanumān (Kuṭṭañceri Saṅgīt C.) walking behind the curtain, Aṅgulīyāṅkam Kūttu, Guruvayur *kūttampalaṃ*, 2001 (by the author).

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Thomas Kintaert
thomas.kintaert@univie.ac.at
(University of Vienna)

Ritual Performances in the *Nāṭyaśāstra*
I. Ritual Items*

SUMMARY: The present paper stands first in a series of planned articles that present systematically arranged data on ritual performances culled from Bharata's *Nāṭyaśāstra* (usually dated around the beginning of the CE). This data is surprisingly extensive and multifaceted and mainly appears in the following three contexts: (1) the detailed description of five rituals of varying complexity that are preliminary to the staging of a play; (2) theatrical rules that codify the representation of rituals appearing in a play's narrative; and (3) a wide variety of textual passages that, often parenthetically, offer insight into individual aspects of ritual acts. Before this information will be evaluated in the final essay of this series in order to assess the nature of the boundary between ritual and theatrical performances, it is presented systematically to be of use to ritual and theatrical studies in general. The present and the following article begin the series by offering information on ritual offerings and other items used in rituals contexts.

KEYWORDS: *Nāṭyaśāstra*, Bharata, theatrical studies, ritual studies, offerings.

Introduction

More than a decade ago, when I had the good fortune of studying Bharata's *Nāṭyaśāstra* (NŚ) for my doctoral research on the *pūrvaraṅga*

* For their helpful suggestions, criticism and support, my gratitude goes to Johanna Buss, Christian Ferstl, the editors of this volume Elisa Ganser and Ewa Dębicka-Borek, and to the two anonymous reviewers. My special thanks also go to the organizers of the 5th Coffee Break Conference, Elisa Freschi and Artemij Keidan.

rituals,[2] it soon emerged that, apart from the main topics centred on the theatrical arts that are each comprehensively treated in a single or a few of the NŚ's chapters, more or less substantive information on a number of additional subjects is provided in references scattered across the entire treatise. In the course of my research I had gathered some of this data. The kind invitation by Elisa Ganser to present a paper in the Coffee Break Conference panel convened by her on "Theatrical and ritual boundaries in South Asia" provided a welcome opportunity to share and analyze some of this collected material. The present article and a number of follow-up articles[3] expand on that paper. They present the systematically arranged data on ritual performances culled from the NŚ to provide a sound basis for ritual and theatrical studies in general, and specifically for the final follow-up article, which will explore the nature of the boundary between the ritual and theatrical performances dealt with in the work.

The framing of a suitable definition of 'ritual' to be adopted in this study is not a simple matter, since the term is highly elusive. A major reason behind its vagueness is aptly expressed by George 1987. Having pointed out the success ritual studies have enjoyed since the 1970s, leading to a focus on ritual by a great number of disciplines including Anthropology, Sociology, Political Science, Semiotics, Psychology, Zoology and Neurophysiology (*ibid*.: 135f.), George observes:

> This success has […] not been achieved without cost. The success of a concept often renders it increasingly vague until it becomes ultimately unusable as the designation of a specific phenomenon. […] if, as some social psychologists now argue, all behavior is ritual, then one may as well drop one of the terms. […] whenever a term achieves pan-disciplinary reference, there is a need to discover common ground. The result is the sort of reductionist definition which defines ritual as "behavior that is formally organized into repeatable patterns" (D'Aquili, Laughlin, and McManus 1979: 51).[4]

[2] Kintaert 2005. The writing of this thesis was generously supported by a doctoral scholarship from the Austrian Academy of Sciences.

[3] See Outlook, p. 110f.

[4] The reference is to D'Aquili, E. G., C. D. Laughlin and J. McManus. 1979. *The Spectrum of Ritual: A Biogenetic Structural Analysis.* New York: Columbia University Press.

> Biologists, anthropologists, zoologists, and psychologists can share such definitions, but as a result tooth-filing becomes conflated with tooth-brushing or both are reduced to some even more bland generalization. (*ibid*.: 136)

The observed reduction and generalization of definitional criteria has consequently led to a semantic widening of the term. Such a broad understanding of the term ritual naturally has to be discarded for our purposes, since it would turn every theatrical performance into a ritual one and the NŚ, which codifies theatrical performance, into a ritual manual.

Turning to South Asia, Michaels already notices a semantic widening of the term ritual since the end of the 19th century (Michaels 2003: 2). He notes that this widening of meaning eventually led to the difficulty, and often impossibility, of finding equivalent terms in other cultures and languages. Sanskrit terms that have been translated as 'ritual', he writes, include *karman*, *kriyā*, *saṃskāra*, *homa*, *yajña*, *iṣṭi*, *bali*, *utsava*, *tīrthayātrā*, *pūjā*, *sevā*, *vrata*, *yoga* and even *vīrya*. Yet the Indians, he adds, do not possess an equivalent generic term to encompass the domestic rituals, rites of passage, sacrifices, festivals, pilgrimage, worship, vows, etc., referred to by these words (*ibid*.: 3).[5]

'Ritual' in the present study corresponds to several of the above Sanskrit terms, as well as to additional ones, insofar as they meet the criteria of the following definition: A ritual here denotes a **formalized action that is ultimately (by itself or as part of a larger performance) aimed at securing the support of one or more supernatural beings for achieving a specific goal.** These beings encompass what are termed celestial beings (*divya*) in the NŚ,[6] which include male and

[5] Despite the great cultural, historical and regional differences that can be observed in the use of the term ritual, Michaels does not believe it wise to simply refrain from using it. Instead he argues against a monothetic use of 'ritual', for which all of a given set of criteria have to be met, in favour of a polythetic use of the term, none of whose criteria is essential (Michaels 2003: 3–5).

[6] For an enumeration of *divya*s, see e.g. GOS 13.27A–32B, which names their respective abodes.

female deities, so-called semidivine beings,[7] the paternal ancestors (*pitṛ*) and even the god's demonic antagonists (*asura*, *dānava*, *daitya, rākṣasa*),[8] which, like the gods themselves, claim descent from Brahmā (see NŚ GOS 1.104A–B). As a result of their supernatural faculties, sages (*ṛṣi*, *muni*)[9] are furthermore considered supernatural beings as well.[10]

Due to time constraints, the topics treated in this article could not be elaborated upon in each case. No claim is furthermore made to the completeness of the NŚ's textual material on rituals presented here, although it is fairly comprehensive.

The compilation and systematic presentation of relevant data scattered throughout the NŚ has the distinct advantage of providing a clearer picture of individual aspects of ritual performances and of bringing to light textual (in)consistencies. It might, however, also hamper the ability to grasp some of the more comprehensively treated preliminary rituals in their entirety and within their proper context by breaking them down into their constituent parts. The reader is therefore advised to consult the respective passages and chapters of the NŚ detailing these preliminary rituals as listed in the table on p. 88. Contextual information is furthermore provided by the use of two-letter abbreviations prefixed to textual references (see below) and by the Appendix p. 111ff., which frequently provides a larger context for

[7] These include *yakṣa*s, *guhyaka*s, *rakṣas*es, *bhūta*s, *piśāca*s, *gandharva*s, *apsaras*es, *nāga*s, etc. Cf. the beings considered to have a divine origin (*devayoni*) listed in AmKo 1.1.11A–12B: *vidyādharāpsaroyakṣarakṣo-gandharvakiṃnarāḥ | piśāco guhyakaḥ siddho bhūto 'mī devayonayaḥ ||*

[8] Cf. also AmKo 1.1.12A–B: *asurā daityadaiteyadanujendrāridānavāḥ | śukraśiṣyā ditisutāḥ pūrvadevāḥ suradviṣaḥ ||*

[9] The two terms seem to be used interchangeably in the NŚ, and are clearly synonyms in *GOS 36.33B and 35A (*ṛṣīṇāṃ* […] *munayaḥ*).

[10] The words of *muni*s, for instance, are said to never fail (GOS 36.47A, alluding at a previously uttered curse). Mighty *maharṣi*s are even considered to be [like] gods of gods [themselves] (GOS 17.56A). Cf. also GOS 1.22A–23B, which expresses the *ṛṣi*s' ability, in contrast to the gods' inability, in grasping, retaining and putting to practice the theatrical art.

a cited passage and additionally provides back references to the article page(s) detailing its contents.

In order to keep the systematically arranged information on rituals both concise and informative, the following **conventions** are resorted to:

References to textual passages from the NŚ, consisting of the chapter number and the number(s) of the relevant stanza(s) or prose sentence(s), are provided in the running text and footnotes. The referenced text itself, unless prefixed with an asterisk (*), is given in the Appendix, p. 111ff., ordered by chapter, together with back references.

All text references correspond to the NŚ's **GOS** (Gaekwad's Oriental Series, Baroda) edition, unless one of the following editions is specified: **AUL** (Annales de l'Université de Lyon, Paris & Lyon), **BI** (Bibliotheca Indica, Calcutta), **KKS** (Kashi Sanskrit Series, Benares), **U** (Unni's ed., Delhi).

References to alternative versions of NŚ chapters in the GOS edition (*bhinnapāṭhakrama*) are marked with the capital letter B after the *adhyāya* number (e.g. 34**B**.214A).

To facilitate the identification of a textual passage from the NŚ, the full reference is invariably given, that is, without resorting to the use of the abbreviation '*ibid*.'

Purely **descriptive** information on rituals, often of an incidental or parenthetical nature, is marked by the abbreviation '**DE**' before the textual reference, while the particular context (mythological narrative, stanza exemplifying a prosodical metre, etc.), if considered relevant, is specified in the text. The NŚ also **prescribes** the performance of rituals, which are of two kinds: a group of five ritual complexes that are **preliminary** to the staging of a play on the one hand, and rituals that form part of a play's storyline and consequently have to be **enacted** on stage, on the other.[11]

[11] It should be kept in mind that it is not always clear to which degree these enacted rituals resemble the performance of similar rituals beyond the stage.

These prescribed rituals are again indicated by prefixing two-letter codes to the textual reference (see the table below). References to textual passages without immediate relevance for rituals are consequently not prefixed in this way.

The lines of a stanza are indicated with the capital letters A and B, the *pāda*s of a stanza as customary with the small letters a to d.

In the free renderings of the Sanskrit passages referred to, the bracketing conventions of translations (additions within square brackets, Sanskrit equivalents and explanations between round ones) have been adopted.

Within citations, comments and emendations by the author are placed between curly braces.

Context of information on rituals in the NŚ	Source (GOS ed.)	Abbr.
a. **de**scribed rituals	passim	DE
b. prescribed rituals		
i. preliminary rituals		
1. construction of the theatre building (***nā***ṭ*yagṛha*)	*adhyāya* 2 (see also 1.79A–98B)	NĀ
2. consecration of the three ***mṛ***d*aṅga* drums	34.272A–293B, 34B.210B–231A	MṚ
3. creation of the ***ja***r*jara* and the *daṇḍakāṣṭha* staff	21.173B–185B	JA
4. consecration of the stage (***ra***ṅ*ga*) and theatre building	*adhy.* 3 (see also 1.120A–127B)	RA
5. performance of the ***pū***r*varaṅga* rituals[12]	*adhy.* 5 (see also *adhy.* 4; 29.79B–prose sentence before 112A, 29B.114A–prose sentence before 147A; *adhy.* 31; etc.)	PŪ
ii. **en**acted rituals	passim	EN

[12] The worship of divine beings (*daivatapūjana*) in the *pūrvaraṅga* is said to be limited to the limbs (*aṅga*) Āśrāvaṇā (v.l.: Pratyāhāra) to Cārī (PŪ 5.53A–B). The following *aṅga*s Trigata and Prarocanā are consequently left out, which might be related to the fact that no musical elements are used in them.

1. Ritual items

1.1. Quality: new, clean and white

For some of the items employed during ritual acts a certain quality is stipulated. The baskets (*piṭaka*)[13] in which earth has to be carried during the construction of the theatrical stage[14] are specified as being new (***nava***) (NĀ 2.71A–B).[15] The clothes (*ambara*) that the *nāṭyācārya* wears while consecrating the stage seem to be new as well, since they are said to be unstruck (***ahata***) (RA 3.3B), referring to the traditional way of washing clothes, which includes beating them on a flat surface and/or hitting them with a stick. This obviously should not be considered an injunction to wear unwashed dirty clothes, but on the contrary to put on clean new garments that have not been washed even once. Whereas the clothes (*vāsas*) worn by the *upādhyāya* consecrating the *mṛdaṅga* drums should be white (***śukla***) (MṚ 34.275B), the garments (*vastra*) of the *sūtradhāra* and his two attendants in the *pūrvaraṅga* are specified as being ***śuddha*** (PŪ 5.66B),[16] which could either mean clean or pure, similar to the new, unwashed garments of the *nāṭyācārya*, or white, like the garment worn by the *upādhyāya*. The theatrical classification of dresses (*veṣa*) into *śuddha*, *vicitra* and *malina* (21.122A) is not helpful for our understanding of the *śuddha* dresses worn in the *pūrvaraṅga*, since the latter can be understood both as clean clothes, as opposed

[13] Ghosh gives the reading *pīṭhaka* (a seat or pedestal) instead of *piṭaka* in NĀ BI 2.71d, but still translates it with "baskets" (Ghosh 1967: 28). Cf. NŚ BI, vol. 1, p. liv: "C. Words found mostly in the very early literature. […] *pīṭhaka* (basket) II. 71. *R{āmāyaṇa}*. (in the form of *piṭaka*). Cf. Pali *piṭaka* in *Tipiṭaka*."

[14] This is the blackish earth with which the empty basin between the front panel of the stage and the wall separating the stage from the green room will be filled. See NĀ *2.67B–70B.

[15] The persons carrying these baskets are themselves required not to have deficient or missing limbs (NĀ 2.71A–B). See also Kintaert, forthcoming b.

[16] As to the variant reading *'śuddhavarṇāḥ'*, see fn. 89.

to filthy (*malina*) ones, and as white clothes, in contrast to variegated (*vicitra*) dresses. The following elaborations on the theatrical use of the different types of dresses are more instructive. It is stated that *śuddha* clothes should be worn by men and women when approaching deities, on auspicious occasions, while being engaged in penance, at the time of specific astronomical constellations, during wedding ceremonies and the performance of virtuous acts (EN 21.123A–124B). Thus *śuddha* clothes are generally prescribed to be worn on auspicious and ritual occasions, conforming fully to their use in the *pūrvaraṅga*. Even kings, who normally wear colourful (*citra*) dresses (21.125A–B), should exchange them for white ones during ceremonies performed to avert calamities (EN 21.136A–B). It here becomes clear that '*śuddha*' in this context cannot simply mean pure or clean in contradistinction to '*malina*', as this would imply *citra* clothes, also assigned to gods, etc. (21.125A–B), to be less clean. It therefore can be presumed that *śuddha* clothes are meant to be white,[17] as opposed to colourful (*vicitra*) clothes, and clean as well, as purely white clothes are unlikely to be dirty. The same (clean and) white garments (***śuddha vastra***) also characterize the chief priest or advisor of a king (*purodhas*),[18] as well as old Brahmins, merchants, armour-bearers (*kāñcukīya*),[19] ministers, ascetics, people of the three upper social classes in general, etc. (EN 21.126A–127B).

For further information on the ritual use of colours in the NŚ, see 1.3.6.–7., p. 100f., Kintaert, forthcoming a (e.g. in regard to food offered to Brahmins before the raising of the theatre's four corner pillars) and Kintaert 2005b.[20]

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[17] For *'śuddha'* as 'white', see NŚ 2.70B (*śuddhavarṇa*) (cf. Kintaert 2005b: 227, fn. 107). Cf. also *'śuci'*, synonym of *'śuddha'*, in the list of names signifying white or whitish in the *Amarakośa*: AmKo 1.5.12B–13B: *śuklaśubhraśuci-śvetaviśadaśyetapāṇḍarāḥ* || 12 || *avadātaḥ sito gauro valakṣo dhavalo 'rjunaḥ | hariṇaḥ pāṇḍuraḥ pāṇḍur īṣatpāṇḍus tu dhūsaraḥ* || 13 ||

[18] See Olivelle 2015: 256, s.v. '*purodhas*' and '*purohita*'.

[19] See Ghosh 1967: 228, fn. 1 ad *BI 13.112A–113B.

[20] For the use of the colour white in ritual contexts within the NŚ, see esp. Kintaert 2005b: 261–264 (4.3.1).

1.2. Cow products

Cow products are most likely deployed in ritual contexts due to their assumed purity, which they share with the venerated cow herself. The NŚ bears witness to the great esteem held for cows (***go***) by providing three instances of a prayer directed towards their well-being and that of Brahmins: once during the consecration of the stage at the end of a eulogy directed to the *jarjara* staff[21] (RA 3.14B), then in the benedictory prayer (*nāndī*) after the *pūrvaraṅga*'s *caturthakārapūjā* (PŪ 5.105d), and finally in the benediction at the conclusion of the treatise (37.31B). During the erection of the theatre building's or stage pavilion's four corner pillars cows (***go***) and other items are gifted (NĀ 2.54A–B), most likely to Brahmins. The specific mention of a cow (***go***) to be given as a donation to a priest (*dakṣiṇā*) at the Brahmin pillar (NĀ 2.58A) might indicate that one cow is gifted at each pillar (cf. the plural number of *godāna* in 54c). The cow's purity is indirectly alluded to in the description of a woman with the nature of a cow (***gavāṃ sattvaṃ***), which characterizes her as being perpetually pure (***nityaśaucā***) (DE 22.144A–B).[22]

Although the hurling of cow dung (*gomaya*) (most likely by unsatisfied audience members towards the stage) appears among the defects (*ghāta*) of a theatrical performance (27.24B; BI 27.21B–22B), the purifying quality of cow droppings is obviously put to use by letting cows (***go***) dwell in a newly built playhouse for a period of seven days (RA 3.1A–B). Furthermore, after a certain deposit (*rohaṇa*) consisting of ghee made from cow's milk (***gavya ghṛta***), oil and sesame flour or paste has been continuously applied to the newly created *mṛdaṅga* drum set (MṚ 34.272A–B),[23] each of the three drums is consecrated

[21] Here it is the *jarjara* staff (through the deities invoked in it) that is requested to effect their well-being (*śiva*).

[22] See *22.100A–144B for the different types of women believed to share the nature of different animals and supernatural beings.

[23] According to Abhinavagupta (AbhiBhā ad 34.272A, vol. 4, p. 465, l. 1), the *rohaṇa* paste is applied to the drum skins. This might of course serve a purely

in a separate *maṇḍala* drawn with fragrant cow dung (***gomaya sugandhin***) (MṚ 34.276A; MṚ 34B.213A).[24] Later on, the drums having been consecrated and ritually worshipped, a play is staged, [before which(?)] each *mṛdaṅga* drum is placed in a heap of dry cow dung (***karīṣa***) (MṚ 34B.230B–231A; see also MṚ 34.291B–292A). The *mṛdaṅga*'s drum skins meanwhile are fashioned from cow's hide (***carma*** [...] ***gavām***) themselves (34.264A; 34B.210A).[25]

1.3. Offerings and other ritual items

Although the items described below are arranged in the order in which they frequently appear as offerings in *pūjā* manuals,[26] this order is not discernible in the NŚ.[27]

1.3.1. Seats

Seats fulfil two ritual functions in the NŚ, appearing as the seating of both worshipped deities and ritualists.

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secular purpose.—The reading *'na vai'* in BI 33.258c and Ghosh's corresponding translation (Ghosh 1961: 196: "But one should not apply to Mṛdaṅgas, a Rohaṇa consisting of sesamum paste mixed with cow's ghee and oil") do not make much sense.

[24] Such a *maṇḍala* might show some resemblance to the first type of *maṇḍala* identified in ritual texts belonging to the Siddhānta school of Śaivism by Brunner 2003: 156: "a limited surface deprived of structure. For example: the 'cow-dung maṇḍala' enjoined on numerous occasions to serve either as the seat for a god [...], for a man [...], or for a revered object [...]. Such maṇḍalas are made by smearing a generally circular portion of the ground with a semiliquid paste made of cow-dung or sandalwood."

[25] For the use of ghee as a component of unguents in ritual contexts, see p. 97f. Cow products in food offerings will be dealt with in Kintaert, forthcoming a.

[26] See e.g. the lists of services (*upacāra*) in Bühnemann 1988: 32–36, Einoo 1996 and Brunner et al. 2000: 237f., s.v. *upacāra*.

[27] An exception is the sequence *gandha*, *mālya* and *dhūpa* (RA 3.36A, verse 2 after 72B, 76c), which corresponds to the order of three of the 'five services' (*pañcopacāra*) *gandha*, *puṣpa*, *dhūpa*, *dīpa* and *naivedya* (see Einoo 1996: 78f.). A different order however appears in NĀ 2.65B.

Seats of the worshipped

The offering of a seat and other items to a deity as part of its ritual veneration (*pūjā*) is considered to have been modelled after the traditional manner of welcoming a distinguished guest.[28] According to the NŚ, the throne to be offered to a god is a lion seat (***siṃhāsana***) (EN 12.216A).[29] Only Brahmā, invoked in the central compartment of the stage *maṇḍala*, is said to be seated on a lotus flower (***padmopaviṣṭa***) (RA 3.24A) and the lotus flower (***padma***, *Nelumbo nucifera* subsp. *nucifera* Borsch & Barthlott) accordingly appears as his, Svayaṃbhū's, characteristic sign (PŪ 4.254d, 259A).[30]

[28] In the context of the stimulants (*vibhāva*) and consequents (*anubhāva*) of the theatrical aesthetic theory the NŚ mentions itself a seat (*āsana*), together with a specific respectful [water] offering (*arghya*) (cf. fn. 36) and water for cleaning the feet (*pādya*) as some of the offerings that are part of the hospitable reception (*pūjana*) of a visiting teacher (*guru*) or of one of different types of friends (*mitra*, *sakhi*, *snigdha*) or relatives (*saṃbandhin*, *bandhu*) (25.42A–43B). Cf. Bühnemann 1988: 137: "The offerings *āsana-pādya-arghya-ācamanīya* (1.1–1.5) are relics of the old Indian ritual of honouring distinguished guests *(arghya).* According to the Pāraskara GS 1.3.1 'to six persons the arghya reception is due: to a teacher, to an officiating priest, to the father-in-law, to the king, to a friend, to a snātaka.' […] Translation by Oldenberg." See also Einoo 1996: 75f., 83–85.

[29] A lion seat is also assigned to kings (*nṛpati*) (12.216A) and queens (*rājñī*) (12.219a). The *devī*s mentioned in 12.219b most probably do not refer to goddesses, but to the secondary queens of the royal harem residing in the palace's inner quarters (*antaḥpura*) (see 24.29B–30a, 36A–37B; similarly Ghosh 1967: 239 ad BI 13.211b), since the wickerwork stool (*muṇḍāsana*) assigned to them (see fn. 33) must be considered inferior to the lion throne of the principal queen (*rājñī*).—After the mythological first theatrical performance, a *siṃhāsana* was presented as a gift to Bharata's sons by Viṣṇu (DE 1.58B–59B, 61a).

[30] Brahmā's lotus flower and characteristic signs of other deities are stated to be present, i.e. depicted, on [those deities'] banners (*dhvaja*). These signs also lend their name to the *piṇḍī* (one of four subtypes of *piṇḍībandha*s,

Seats of the worshippers

A cushion or mat made of [woven] *kuśa* grass (*Desmostachya bipinnata* [L.] Stapf) (***bṛsī***),[31] a wickerwork stool (***muṇḍāsana***)[32] and a cane seat (***vetrāsana***) are prescribed for a ritual performer[33] [respectively?] in the case of the offering of oblations in the sacrificial fire (*homa*), a Vedic sacrifice (*yajñakriyā*) and [the ritual veneration and/or presenting of offerings] directed to the paternal ancestors (EN 12.224A–B). A cane seat (***vetrāsana***) is also assigned to a king's chief priest or advisor (*purodhas*)[34] (EN 12.216B), even though its use is not explicitly restricted to the performance of the latter's religious duties.

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which seem to denote specific group dances) associated with the respective deity. It is in the context of these *piṇḍī*s that the NŚ enumerates the characteristic attributes and vehicles of deities. See PŪ 4.253B–259A. Brahmā's origin from a lotus flower is expressed in his epithets Padmodbhava (1b before DE 1.81A [*kṣa.ṭha.ma.*]), Padmayoni (RA 3.4c [*kṣa.ja.ma.*]; RA 3.47b [*kṣa. ga.ma.ta.*]) and Ambujasaṃbhava (DE 4.5b).

[31] The GOS reading *brusī* is not recorded in Apte, pw, PW and MW. Ghosh reads *vṛṣī*, referring to the respective entry in Apte ("The seat of an ascetic or religious student [made of Kuśa grass]."). According to pw, *vṛṣī* is a wrong reading for *bṛsī* (MW provides the additional readings *bṛṣī* and *vṛsī*), for which PW refers *inter alia* to the *Amarakośa*. See AmKo 2.7.46b: *vratinām āsanaṃ bṛsī*.

[32] Modern versions of the *muṇḍa* seat are called *moṛhā* or *moṃṛhā* in Hindi. For the names of this stool in other NIA languages, see Turner 1966: 598a, no. 10352. Cf. also Ghosh 1967: 239, fn. 2 ad BI 13.216a: "*muṇḍāsana* is probably nothing other than Bengali *ṃoḍā*" (read *moḍā*, as in Ghosh 1951: 235). The round stool mentioned in Davidson 1843: 127 (cited in Yule and Burnell 1903: 586a) is spelled '*mondah*'.

[33] The *muṇḍāsana* is additionally assigned to the military leader (*senānī*) and to the crown prince (*yuvarāja*) (12.217A), as well as to the secondary queens (*devī*; see fn. 29, above) (12.219b).

[34] As well as to the high official or minister (*amātya*) (12.216B) and to the wives of both (12.219B).

1.3.2. Water

Water is offered in its capacity of averting negative results, as appeasing or propitiatory water (***śāntitoya***), just before the measuring cord is extended to trace the outlines of the future theatre building (NĀ 2.33A).[35] Whereas the terms *arghya* and *pādya*, which denote water offerings to a distinguished guest,[36] do not appear in the NŚ as offerings to supernatural beings, we do learn of the libation of water (***nivāpasalila***) in the context of its theatrical expression by means of the single hand gesture Haṃsapakṣa (EN 9.106A–107A).[37] This might be a reference to the offering directed to paternal ancestors (*pitrya nivāpa*), which should be realized in a kneeling position (EN 12.209B–210A).[38]

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[35] It is not stated whether this water is applied on the measuring cord (cf. Ghosh 1967: 22 ad BI 2.33A: "Then he should spread the string after sprinkling on it the propitiating water."), on the building ground or on the ritualist himself.

[36] See fn. 28 above. Bühnemann defines *arghya* as "water offered at the respectful reception of a guest" (Bühnemann 1988: 34). For the use of *arghya* in tantric rituals, including lists of substances added to the water, see Brunner et al. 2000: 140-142. Klostermaier, referring to a modern practice, states that *arghya* denotes "offering water to wash the hands" (Klostermaier 2007: 130). *Pādya* water on the other hand is used for washing the feet.

[37] Cf. the use of this hand gesture for sipping water from the palm of the hand (*ācamana*) (EN 9.106B, 107B). Regarding the shared sitting posture of the two rituals, see EN 12.209B–210A. Both gesture and sitting posture will be dealt with in Kintaert, forthcoming b.—The offering of water (*salilapradāna*) and the pouring or sprinkling of water (*toyasecana*) (EN 9.85A) can also be represented with the single hand gesture Sarpaśiras (EN 9.84A–B), and the fetching and draining of water (*toyānayanāpanayana*) by means of the double hand gesture Puṣpapuṭa (EN 9.151d), which latter consists of two Sarpaśiras hands placed side by side (EN 9.150A–B). These actions are however not stated to have a specifically ritual nature.

[38] Regarding the purification of persons through the sipping (*ācamana*) and besprinkling (*prokṣaṇa*) of water, as well as by taking a purifying bath

1.3.3. Textiles

Varicoloured cloth or clothes (***vastra***) appear among the offerings at the *mattavāraṇī* part of the stage platform[39] after the latter's construction (NĀ 2.64B, 65B–66A). These offerings are most probably directed to the supernatural beings already protecting the *mattavāraṇī* and its pillars, at Brahmā's behest, in the first playhouse constructed by Viśvakarman (DE 1.79A–80B, 83A–B, 90B–91B; cf. NĀ 2.66b). As part of the consecration of the three *mṛdaṅga* drums, white cloths or garments (***śukla vāsas***) are presented to Svayaṃbhū's (i.e. Brahmā's) *āliṅga* drum (MṚ 34.279B),[40] red garments (***raktāmbara***) to the *ūrdhvaka* drum in Śaṅkara's *maṇḍala* (MṚ 34B.214B [~ MṚ 34.277B], 217A, 218B [~ MṚ BI 33.268A])[41] and yellow clothes (***vastra pīta***)[42] to the *aṅkika* drum in the *vaiṣṇava maṇḍala* (MṚ 34.282c).[43] Furthermore, during the consecration of the stage, all musical instruments (*ātodya*) of the theatrical orchestra (which would include the *mṛdaṅga* drums) are to be covered with cloths (***vāsas***) (RA 3.76A).[44] Immediately prior to this, cloth (***vastra***) of varying colour is mentioned as being attached

(*snāna*), see Kintaert, forthcoming b.

[39] For reasons that cannot be expounded here, I agree with Rao 1992: 433–437 that the *mattavāraṇī* in the NŚ denotes the frontal (that is eastern) panel of the stage block.

[40] That is, in the *brāhma maṇḍala* in which this drum has been placed. See MṚ 34.276A–277A.—Regarding the association of the colour white with Brahmā, see also p. 100 with fn. 65, p. 103f. and fn. 89, p. 107.

[41] The term *raktaka* in MṚ 34.281d might refer to a red garment as well. See Kintaert 2005b: 263, fn. 113.

[42] Read *pītaiś* instead of *prītaiś* in MṚ 34.282c (cf. MṚ 34B.219c, MṚ BI 33.269a).

[43] I have not come upon instances of Pītāmbara or a synonym as epithets of Viṣṇu in the NŚ. Yellow garments on the other hand are prescribed for the wives of *siddha*s (EN 21.60B–61A).

[44] See also the interjected verse after RA 3.72B, which similarly mentions musical instruments covered with cloths (*vastra*).

to each of the five internodes of the *jarjara* during the ritual veneration of the bamboo staff (RA 3.74A–75A).[45]

Whereas the NŚ refers to the sacred cord of members of the twice-born classes (***yajñopavīta***) a few times (see EN 9.114a, DE 25.12a), it does not mention the presenting of the cord to a deity (cf. Bühnemann 1988: 155f.; Einoo 1996: 73, 86). Red ***pratisara*** threads[46] are finally employed together with other red substances prior to or during the invocation of the deities and semidivine beings in the stage *maṇḍala* (RA 3.19A–B). Regarding the **ritual performers' attire**, see the pertinent specifications in 1.1.,p. 89f.

1.3.4. Unguents

As has been mentioned above (see p. 91f.), a paste (***rohaṇa***) consisting of cow's ghee, oil and sesame flour or paste is continuously applied to the three newly created *mṛdaṅga* drums or their drum heads (MṚ 34.272A–B), after which each drum is consecrated in a separate *maṇḍala* smeared (***ā-√lip***) with fragrant cow dung (***gomaya sugandhin***) (MṚ 34.276A; MṚ 34B.213A). As part of this consecration, an unguent of ghee and honey (***ghṛtamadhvakta***)[47] is presented to Svayaṃbhū's (i.e. Brahmā's) *āliṅga* drum (MṚ 34.279A–B) and a probably yellow[48] unguent (***ālepana***) to the *aṅkika* drum in the *vaiṣṇava maṇḍala* (MṚ 34.282A–B; BI 33.268B–269A).[49] During the consecration

[45] Regarding the colours of the cloths attached to the staff internodes and the latter's protection by different divine and semidivine beings, see Kintaert 2005b (esp. p. 254–256).

[46] Cf. Goodall and Rastelli 2013: 520, s.v. *pratisara*. See also Gonda 1975 and Karttunen 2011.

[47] Alternatively, the compound may be understood as an attribute of *pāyasa*. See Kintaert, forthcoming a.

[48] See fn. 42.

[49] It is not clear whether these unguents are merely presented to the respective drum-cum-deity in some receptacle, or whether the drums are besmeared with them.—The *(pra)lepa* and *(pra)lepana* mentioned in relation

of the playhouse and its stage white unguents (***anulepana***) are furthermore offered to deities and red ones to the *gandharva*s and the [deified] fire (Vahni) and sun (Sūrya) (RA 3.35A–B). An unguent (***anulepana***) is also presented to the *jarjara* staff as part of its consecration (RA 3.75B, 77A; RA BI 3.76A–B). During the creation of the *jarjara* the selected bamboo culm is itself besmeared with an unguent consisting of honey, [liquid][50] ghee and mustard [seed paste] (***madhusarpiḥsarṣapākta***) (JA 21.179A–B).[51] While erecting the corner pillars of the theatre building or stage pavilion, again a mixture of ghee and mustard [seed paste] (***sarpiḥsarṣapa***), but excluding honey, is offered or applied to the south-eastern[52] Brahmin pillar (*brāhmaṇastambha*) (NĀ 2.46B). Whether the use of these shared substances (see however fn. 51) is in any way related to the similar shape of staff and pillar has to remain a matter of conjecture.

1.3.5. Aromatics

A [human] woman of the divine type (*devaśīlāṅganā*) is said to be pleased by fragrances and flowers, or by fragrant flowers (***gandha****puṣpa*) (DE 22.103B).[53] This accords with the statement that gods are pleased when being worshipped with fragrances and garlands,

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with the *mṛdaṅga* drums in *adhyāya* 34 (see 3rd and 4th prose sentences after 39B, 125b, 129a, 131d) refer (in a non-ritual context) to a paste consisting of clay from a riverbank or a dough made with wheat and/or barley flour that is applied to the left drumhead of the horizontal *aṅkika* drum and to the upper drumhead of the upright *ūrdhvaka* drum, in order to enable the tuning of these drumheads in conformity with one of the three *mṛdaṅga* tunings (*mārjanā*). See *34, prose sentence after 117B–131B.

[50] See Apte, s.v. *ājya*.

[51] The mss. subsumed under the siglum *ja.* and JA BI 23.175c omit the mustard (*sarṣapa*).

[52] See Kintaert 2005b: 250f., with fn. 32.

[53] This reading is not accepted in the BI edition (BI 24.102c), although it is recorded in its textual apparatus as the GOS edition's reading. The BI edition however still refers to the woman's fondness of fragrance when reading

or with fragrant garlands (***gandha****mālya*) (DE 37.29A).[54] Fragrant substances (***gandha***) indeed figure among the offerings that are placed in the ten directions[55] after the outlines of the future theatre building have been traced (NĀ 2.38B–39A). ***Gandha*** is also presented and/or applied to the front panel of the stage block (*mattavāraṇī*; cf. fn. 39) after its construction (NĀ 2.64B, 65B–66A), most likely as offerings to the residing supernatural beings (see p. 96). During the consecration of the stage fragrant substances (***gandha***) again appear among the offerings used in the veneration of the orchestral instruments (RA 3.76c)[56] and of the *jarjara* staff (RA 3.77b). Aromatics, finally, are already included among the red substances used before or while invoking the deities and semidivine beings into the stage *maṇḍala* (*rakta****gandha***) (RA 3.19A).[57] The latter term is understood by Ghosh to refer to red sandal (Ghosh 1967: 35 ad RA BI 3.18b). This *rakta-gandha* is however unlikely to be identical with the *raktacandana* identified as *Pterocarpus santalinus* L.f. in McHugh 2012: 183, 187f., since the latter is said to be "not fragrant" (*ibid*.: 183) and "relatively scentless" (*ibid*.: 189),[58] but might denote the reddish gummy resin of the guggul

'***surabhi****priyā*' (BI 24.102b; also 22.103b [*bha.*]), where the GOS edition has '*surataprіyā*' (22.103b).

[54] In a royal court scents would be mixed by female artisans (*śilpakārikā*), who are said to be knowledgeable in the elements of the art of [manufacturing] perfumes (*gandhaśilpavibhāgajñā*) (24.44c, 45d). The art of composing perfumes is dealt with in Varāhamihira's *Bṛhatsaṃhitā* (6th c. CE) (BṛSaṃ, vol. 2, ch. 77 [Gandhayukti], p. 504ff.).

[55] That is, the four cardinal and the four intermediate directions, the nadir and the zenith. See also Kintaert 2005b: 249, fn. 23.

[56] See also the stanza after RA 3.72B.

[57] See also p. 97 with fn. 46.

[58] That *gandha* has come to refer to sandalwood powder or paste (see e.g. pw and Apte s.v. '*gandha*', and, for more recent times, Bühnemann 1988: 33, fn. 26: "*Gandha* means scent; but in current Mahārāṣṭrian practice it is taken as equivalent to *candana* [sandalwood paste].") must be due to sandalwood being "arguably both the most prestigious aromatic in South

or mukul myrrh tree (*Commiphora wightii* [Arn.] Bhandari),[59] still commonly used as an incense.

1.3.6. Wood[60]

The most common Sanskrit word for sandalwood, *candana*, can denote a variety of woods (McHugh 2012: 183, 188), often, and probably already in the first centuries BCE, the aromatic[61] Indian or white sandalwood (*Santalum album* L.) (*ibid*.: 183ff.)[62] or its paste.[63] Since Brahmā is already associated with the colour white by means of the white cloth attached to the upper *jarjara* segment (co-)protected by him,[64] it would seem that the ***candana*** offered together with other white substances[65] to the *āliṅga* drum associated with Brahmā (MṚ 34.279A–B) refers

Asian culture and the most enduring in importance, having been highly valued from a quite early period until the present day." (McHugh 2012: 182).—For an explicit reference to a *candana* offering in the NŚ, see 1.3.6., p. 100.

[59] Cf. the identification of *raktagandhaka* with myrrh in pw (referring to the Rājanighaṇṭu), MW and Apte.

[60] Wood, although not among the typical offerings in *pūjā* rites, is dealt with here as an intersection between aromatic substances, which include fragrant sandalwood (1.3.5.), and botanical items (1.3.7.).

[61] Cf. the reference to *candanagandha* in the *Mahābhāṣya* (middle of 2nd c. BCE) mentioned in McHugh 2012: 185.

[62] According to Gode 1961: 317 *candana* does not refer to white sandalwood in the *Arthaśāstra*. It should however be noted that the fragrant heartwood of *Santalum album* L. is much darker (a light brown) than the whitish or beige sapwood surrounding it, which latter, being largely devoid of sandalwood oil and its characteristic fragrance, would not be mentioned in the *Arthaśāstra* as the colour of an aromatic type of wood.

[63] Mayrhofer assumes a Dravidian origin of Sanskrit *candana*, related to Tamil *cāntu* 'sandal tree, sandal paste' and *cāttu* 'to daub, smear, anoint' (EWA: III 178; see also KEWA: I 373 and McHugh 2012: 184).

[64] DE 1.92A–B, RA 3.74a, 79A. See also p. 97 with fn. 45.

[65] Whereas only the offered garments or cloths are explicitly stated to be white, the sweet rice pudding (*pāyasa*) daubed with or accompanied by honey-sweetened ghee are likely white or whitish as well (see Kintaert, forthcoming a). In view of

to this 'white' species as well.[66] The colour white also seems to be attributed to sandalwood in a stanza given in Grosset's edition (NĀ AUL 2.49A–B),[67] according to which each of the theatre building's or stage pavilion's four corner pillars, associated with one of the four social classes, consists of a different type of wood. The *brāhma* pillar should accordingly be made of sandalwood (***candana***), the *kṣātra* pillar of ***khādira*** or wood from the *khadira* tree (the cutch tree, *Senegalia catechu* [L. f.] P. J. H. Hurter & Mabb.), the pillar associated with the *vaiśyavarṇa* should consist of ***dhāva*** or wood from the *dhava* tree (the axlewood, *Anogeissus latifolia* [Roxb. ex DC.] Wall. ex Guillem. & Perr.) and the *śūdra* pillar of [the wood of] all types of trees (***sarvadruma***). The fact that white (*śukla*) items are subsequently offered to the *brāhmaṇa* pillar, red (*rakta*) ones to the *kṣatriya* pillar, yellow (*pīta*) substances to the *vaiśya* pillar and (dark) blue (*nīla*) ones to the *śūdra* pillar (NĀ 2.46B–50B),[68] makes it likely that the *kṣatriya* pillar should indeed consist of the deep red heartwood of the cutch tree and the *vaiśya* pillar of the yellow wood of the axlewood. The whitish sapwood of *Santalum album* L. would therefore be a likely candidate for the *brāhmaṇa* pillar's *candana*. Whether the colour of the *śūdra* pillar conforms to the (dark) blue or grey colour[69] of the offerings presented there can only be determined after the exact meaning of *sarvadruma* has been ascertained.[70]

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the colours mentioned in connection with the offerings to the remaining two *mṛdaṅga* drums (see p. 96 and 104f.), the flowers mentioned in MṚ 34.279b would be white too.

[66] Or, to be precise, to its whitish or beige sapwood (see fn. 62).

[67] The stanza is given in the GOS edition after NĀ 2.46A as the reading of *kha.*, which latter "represents the French edition with all its train of variants" (NŚ GOS, vol. 1, p. 67), but it wrongly reads *chatraṃ* instead of *chūdraṃ* in the final *pāda*. Ghosh silently corrects the GOS reading (stanza after NĀ BI 2.46A, attributing the reading *chūdraṃ* both to Grosset [G] and the GOS or Baroda edition [Bkh.]).

[68] Regarding the symbolism of these primary colours, see Kintaert 2005b.

[69] Cf. Kintaert 2005b: 248 (with fn. 16), 259f.

[70] *Sarvadruma* is perhaps a misreading of *suradruma*, the tree of the gods, also termed *devadāru*. For different tree species that can be denoted by these names, see pw s.v. *'devadāru'* and *'suradruma'*.

1.3.7. Flowers and garlands

Flowers[71] (*puṣpa*, *kusuma*) and garlands (*mālya*, *sraj*), which latter presumably refer to, or at least include, flower garlands,[72] are ubiquitous offerings in the NŚ.[73] Since garlands (*mālya*) are also worn by characters of a play (see 21.157A–B, 27.102A–B; BI 27.102B–103A) it makes sense that the theatrical ensemble includes a garland-maker (35.22b), knowledgeable in the five types of garland (35.36A). The latter are enumerated in the *āhārya* chapter,[74] which deals with the actors' attire, stage props, etc. (21.11A–B). The wearing of flowers and garlands is also a common theme in poetry. The examples provided for different poetical metres, including the 'garland wearing' *mālinī* and *sragdharā*, regularly mention women who are adorned with garlands[75]

[71] Although I consistently speak of flowers in this section, it cannot be excluded that, in some contexts, merely flower petals are presented as offerings.

[72] Cf. AbhiBhā ad *saṃghātyaṃ* in 21.11b (vol. 3, p. 110, l. 6f.): *bahupuṣpaguccha*°.

[73] Other botanical material used in ritual contexts includes:

- [medicinal?] plants (*oṣadhi*) used in the mythological consecration of the first theatre building (DE 1.121b)

- the *jarjara* staff, made of wood or bamboo (JA 21.174A–175B)

- the curved (*kuṭila*, *vakra*) *daṇḍakāṣṭha* staff, made of the wood of either the wood-apple (*kapittha*, *Limonia acidissima* L., syn. *Feronia elephantum* Corrêa) or the bael tree (*bilva*, *Aegle marmelos* [L.] Corrêa), or of bamboo (*vaṃśa*, a species of the subfamily *Bambusoideae* Luerss.) (21.182B–185B), which was gifted to the *vidūṣaka* by Brahmā (DE 1.58B–59A, 60a; see also Zin 1998; 2015)

- the wood of different tree species (see 1.3.6.)

- [constituents of] textiles (1.3.3.), unguents (1.3.4.), perfumes (1.3.5.) and incense (1.3.8.)

- some of the offered food products and beverages or their ingredients (see Kintaert, forthcoming a)

- several implements that are specifically employed in Vedic sacrifice and will be considered more closely in Kintaert, forthcoming b.

[74] Abhinavagupta provides definitions for each. See *AbhiBhā ad 21.11A–B, vol. 3, p. 110, l. 5–7.

[75] See BI 16.6a (*sraj*) (not in the parallel reading GOS 15.8a), 15.88b

or who have flowers in their hair.[76] They once specify a garland (*mālā*) to consist of jasmine flowers (*mālatī*, *Jasminum sambac* [L.] Aiton) (15.10B) and another time to be made with the blossoms of the blue water lily (*kuvalaya*, a *Nymphaea* species) and to be worn on the head (15.33A–B). The wearing of flower garlands is not restricted to women, since, on stage, garlands possessing the fragrance of various flowers (*nānāpuṣpasugandhā mālā*) characterize a male lover (12.42B).

A woman with flowers (***puṣpa***) on her head as part of her attire is once likened to the lotus-dwelling goddess Śrīdharā (DE 15.110A–B), suggesting that the latter can be similarly adorned. That deities are assumed to have a liking for flowers is expressed indirectly in the description of a [human] woman of the divine type (*devaśīlā*) who is said to be fond of flowers (***puṣpa***) (DE 22.103B),[77] and made explicit in the statement that gods are pleased when worshipped with perfumes and garlands or with fragrant garlands (***gandhamālya***) (DE 37.29A). Ritual offerings of flowers and garlands are indeed omnipresent in the NŚ. Flowers (***puṣpa***) are presented in worship of [the deities presiding over and protecting] the ten directions (NĀ 2.39A) before the actual construction of the playhouse is taken up. A garland (***mālya***) later figures among the offerings to [the supernatural beings residing in] the stage block's *mattavāraṇī* panel (NĀ 2.64d, 65c; cf. p. 96, with fn. 39). Gifts of flowers (***puṣpopahāra***)[78] are furthermore used in the veneration of the three *mṛdaṅga* drums (*puṣkaratraya*) (MṚ 34.278B) during the latter's consecration in three *maṇḍala*s (MṚ 34.276A–278A; MṚ 34B.213A–215A): Flowers (***kusuma***) that are probably white are

(*sraj*, *dāman*, *mālya* [It is not clear how *sraj* and *mālya* differ from each other here.]); 15.131d (*sraj*).

[76] See 15.88a (read *'kusumaiḥ'* instead of *'kusamaiḥ'*); 15.100b (*puṣpa*); 15.110b (*puṣpa*); 15.118c (*kusuma*).

[77] Regarding the qualities attributed to women of different constitution in *22.100A–144B, see fn. 22.

[78] MṚ 34B.215B speaks of variegated flowers (*nānāpuṣpa vicitraka*), although the double occurrence of *'puṣpa'* in this verse does not speak for its authenticity.

offered to the *āliṅga* drum associated with Svayaṃbhū, i.e. Brahmā (MṚ 34.279A–B).[79] Flowers (***puṣpa***) or flower-shaped lumps of rice (***puṣparūpapiṇḍa***) are also presented to the upright drum of the three-eyed Śiva (Tryambaka) (MṚ 34.280A-B [not in MṚ 34B.217B and MṚ BI 33.267A]). The *bali* offering presented to Tryambaka should specifically be adorned with datura flowers (***unmattaka***, a species belonging to the genus *Datura* L., perhaps *Datura metel* L.),[80] oleander flowers (***karavīra***, the sole oleander species *Nerium oleander* L.) and flowers of the ***arka*** or crown flower (*Calotropis gigantea* [L.] W.T. Aiton)[81] (only in MṚ 34B), as well as with other flowers (***puṣpa anya***) (MṚ 34.281A–B; MṚ 34B.218A–B).[82] Garlands (***sraj***), that

[79] Even if *kusumāni* in 279b is not construed with *śuklāni* in 279c, it would not be unlikely that the flowers should indeed be white, just like the other offerings (see fn. 65).

[80] Cf. AbhiBhā ad *unmatta*° in 34.281a (vol. 4, p. 466, l. 1).

[81] It may be noted that all three plants are poisonous (see Nelson et al. 2007: 102ff., 145ff., 223f.; regarding the oleander, Syed 1990: 186, n. 2). According to the *Bhaviṣyottarapurāṇa* (as cited in Meyer 1937: 69, fn. 2) their poison stems from the *kālakūṭa* poison produced during the churning of the milk ocean. The veneration of Śiva with these flowers might be related to the belief that the god drank the rest of this poison to save the world, the resulting blue colouring of his throat earning him the epithet of Nīlakaṇṭha. The latter appears in DE 1.45b (see also Asitakaṇṭha in verse 56B after PŪ 5.174B, part of an interpolated section; on the equivalence of the colour terms *nīla* and *asita* in this context, see Kintaert 2005b: 259, with fn. 95). The *Viṣṇudharmottarapurāṇa* (cited in Meyer 1937: 70, n. 3), perhaps with a sectarian motivation, forbids the use of *karavīra* blossoms as offerings to Viṣṇu (see however the exceptions cited *ibid*.). Apart from being toxic, datura is strongly psychoactive (Rätsch 1998: 194–218, *D. metel* on p. 202–207), while oleander honey has an inebriating quality (*ibid*.: 755a). The crown flower can apparently be denoted by the Sanskrit name *somalatā* (*ibid*.: 801). According to Rätsch (*ibid*.: 802) it is however not known whether it possesses a psychoactive effect.

[82] Unni erroneously assigns the flowers beginning with datura (spelled 'Dhattura') to the *aṅkika* drum in the *vaiṣṇavamaṇḍala* (Unni 2003: 1054, ad MṚ *U 33.318A–319A). It is not clear whether

are probably yellow,[83] are finally laid down in the *vaiṣṇava maṇḍala* (MṚ 34.282B).

Proceeding to the consecration of the stage, we find red flowers (***rakta sumanas***) used besides other red substances before or during the ritual invocation of divine and semidivine beings into the stage *maṇḍala* (RA 3.18B–19B). After this invocation, white garlands and unguents (***sitamālyā****nulepana*) are used to honour deities in general and red ones (***raktamālyā****nulepana*) to specifically venerate the *gandharva*s and the [deified] sacrificial fire and sun (RA 3.34A–35B). The offering of garlands (***mālya***) and other items as part of this worship is mentioned again in the following stanza (RA 3.36A–B). Later on in the same rite a pot filled with water is placed in the centre of the stage and worshipped with one or more flower garlands (***puṣpamālā***) (RA 3.72A–B).[84] Garlands (***mālya***) are then deployed to honour the *jarjara* (RA 3.73B, 75B, 77A), as had already been done earlier during the staff's manufacture (JA 21.179A–B). All the instruments (*ātodya*) of the theatrical orchestra are finally venerated with garlands (***mālya***) as well (RA 3.76A–B [cf. stanza after 72B], 77A).

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these flowers have to be red, corresponding to the offerings mentioned in MṚ 34B.218B and MṚ BI 33.268A (Ghosh on the other hand takes '*rakta*' here to denote blood [Ghosh 1961: 197]). The specified flowers would probably allow such a conclusion, since there are red flowered varieties of *Datural metel* L., reddish or dark-pink oleander flowers (cf. Syed 1990: 183) and lilac crown flowers. Since the enumeration of flowers has been exhausted in MṚ 34.281A (*anyaiś ca*), it seems likely that the term *raktaka* in the next verse does not refer to a reddish flower or plant, but to a different red-coloured item (cf. Kintaert 2005b: 263, fn. 113; MṚ 34B.218d and MṚ BI 33.268b instead mention red garments [see also p. 96]). It might also simply be an attribute of *audumbara*, which latter would then likely refer to the ripe red figs of the cluster fig tree (*udumbara*, *Ficus racemosa* L., syn. *Ficus glomerata* Roxb.), and not, as understood by Rangacharya (Rangacharya 1996: 325) and Unni (Unni 2003: 1054, ad MṚ *U 33.318d), to its flowers, since these latter are contained within the *udumbara*'s hollow figs.

[83] See fn. 42, p. 96.

[84] This jar is later on broken (RA 3.90A). Cf. Kuiper 1979: 146, 162–164.

During the *pūrvaraṅga* rituals flowers are offered on up to four occasions:

(1) Tāṇḍava

After the performance of one of the seven *gītaka* songs and immediately before the Utthāpana, the Vardhamāna song is optionally presented in accompaniment to the Tāṇḍava dance (PŪ 5.13A–B). The first of four female dancers executing this dance carries two handfuls of flowers (***puṣpāñjali***) with her when entering the stage pavilion. Having released them,[85] she walks around the stage and bows down in veneration of the deities [present in its *maṇḍala*] (PŪ 4.273A, 274B–276A).[86] The other [three] female dancers are said to separately enter the stage in the same manner (*anenaiva vidhānena*) (PŪ 4.279A), which suggests that they likewise carry flowers with them and subsequently release them on the stage floor, perhaps in the very centre of the stage *maṇḍala* (cf. [2] Utthāpana, below).

(2) Utthāpana

In the following *pūrvaraṅga* limb named Utthāpana, the *sūtradhāra*, flanked by his two attendants (*pāripārśvika*), similarly enters the stage with two handfuls of flowers (***puṣpāñjali***) (PŪ 5.65B–66A).[87] Having walked five steps with the wish

[85] This is perhaps done while executing the Talapuṣpapuṭa *karaṇa* (*4.61B–62A; cf. AbhiBhā ad 4.275A–B, vol. 1, p. 183, l. 17), which, termed Talapuṣpa, comes first in the series of *karaṇa*s of the Paryastaka *aṅgahāra* (*4.177B–179A) performed by the dancer (see PŪ *4.280a, 281c). Regarding the double hand gesture Puṣpapuṭa used as part of this *karaṇa*, see 9.150A–151B.

[86] In view of the partly similar entry of the *sūtradhāra* and his two assistants in the *pūrvaraṅga*'s Utthāpana limb (see 1.3.7.[2]), it can be surmised that the Tāṇḍava dancer similarly releases her flowers in the *brāhma maṇḍala* in the centre of the stage floor and surrounds it in a clockwise progression.

[87] Since the subject of the absolutive *samādāya* in PŪ 5.66a is *trayaḥ* in 67d, referring to the *sūtradhāra* and his attendants, it would seem that all three persons carry two handfuls of flowers when entering the stage. This interpretation, shared by Ghosh 1967: 85, Bhat 1975: 43 and the 'Board

to worship Brahmā (PŪ 5.69A; cf. DE 1.95A–B), he releases the *puṣpāñjali* in the *brāhma maṇḍala* (PŪ 5.72A), Brahmā being naturally established in the centre of the stage[88] (PŪ 5.72B [= 1.95A]), and reverentially bows down before the god, here called Pitāmaha (PŪ 5.73A–B).[89]

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of Scholars' (BoS 1989: 60), is however unlikely, since the assisting *pāripārśvika*s already carry implements in their hands, namely the *bhṛṅgāra* vessel and the *jarjara* staff respectively (PŪ 5.68A). It is therefore most probable that the *sūtradhāra* alone carries two handfuls of flowers. This is also Abhinavagupta's view (AbhiBhā ad 5.66a, vol. 1, p. 226[l. 15]–227[l. 1]). Although Feistel comes to the same conclusion (Feistel 1969: 55: "Nur der Sūtradhāra kann mit Blumen in der Hand aufgetreten sein, denn seine Begleiter tragen Vase bzw. Jarjara"), he still translates *puṣpāñjaliṃ samādāya* literally with "Nachdem sie eine Handvoll Blumen ergriffen haben" (*ibid*.: 52), 'After they have taken a handful of flowers'. The fact that PŪ 5.69A still uses the plural ("They should go with the wish of offering to Brahmā") can perhaps be explained by taking the two *pāripārśvika*s as being inextricably connected with the *sūtradhāra* in this part of the *pūrvaraṅga*. In addition to their known functions in the following rituals, the *bhṛṅgāra* and *jarjara* might perhaps stand for the typical implements of an ascetic Brahmin (which would here be represented by the *sūtradhāra*), namely the water vessel (*kamaṇḍalu*) and staff (*daṇḍa*). Cf. *dvijair iva kamaṇḍaludaṇḍahastaiḥ* (DE 16.127d).

[88] Brahmā, invoked in the central compartment of the stage *maṇḍala*, is regent of the centre (RA 3.21B, 24A), or perhaps, if we understand the *maṇḍala* to be a two-dimensional cosmogram of the three-dimensional cosmos, of the zenith (cf. the upper *jarjara* segment [co-]protected by Brahmā in DE 1.93A and RA 3.79A). Brahmā already assumes the role of guardian of the zenith in the *Gobhilagṛhyasūtra* and *Mānavaśrautasūtra* (see Wessels-Mevissen 2001: 10, Table VI).

[89] Nothing more is said on the nature of the *puṣpāñjali*'s flowers. Should we however accept the variant reading *'śuddhavarṇāḥ'* ("[possessing] white colours") instead of *'śuddhavastrāḥ'* ("clean/white clothes") in PŪ 5.66c, then it would be obvious to construe this with the following *'sumanasas'*, in which case *'sumanas'* would have to be understood in its meaning of flower and not as referring to the positive mental state of the three protagonists.

(3) Caturthakārapūjā

The third time flowers are offered during the *pūrvaraṅga* occurs after or at the end of the ensuing *pūrvaraṅga* limb, the Parivartana. There, the *caturthakāra* (lit. 'the fourth performer', probably meaning in addition to the *sūtradhāra* and his two attendants) should enter the stage, take flowers (***puṣpa***) and [with them] worship the *jarjara* staff, the whole theatrical orchestra (*kutapa*)[90] and the *sūtradhāra* according to the rules (PŪ 5.99A–100B). The latter are however not specified.

(4) following the Caturthakārapūjā in a *citrapūrvaraṅga*:

After the performance of the Caturthakārapūjā in a *citrapūrvaraṅga*,[91] accomplished (*siddhā*), or, following a variant reading, pure (*śuddhā*) goddesses (*devī*), perhaps referring to female dancers impersonating heavenly *apsaras*es (cf. the variant reading *divyā*), should scatter garlands of flowers (***kusumamālā***) all around [the stage or stage *maṇḍala*] before staging their dance (PŪ 5.152A–B).[92] Our text however does not state whether the garlands are strewn as offerings (probably across the stage *maṇḍala*) or whether they primarily serve a decorative purpose.[93]

[90] A possible reference to the embellished orchestra occurs in the description of a *citrapūrvaraṅga* (cf. fn. 91). If we accept the v.l. *alaṃkṛtāḥ* in PŪ 5.150d, then this could be construed with the heavenly drums (*devadundubhayaś*) in PŪ 5.151c, especially if we interchange lines 150B and *151A, as is the case in the BI edition (PŪ BI 5.157A–B), causing the two words to appear in consecutive *pāda*s. These drums (*devadundubhi*) might consequently stand for the *mṛdaṅga* or *muraja* drums (cf. 34.10A) adorned with flowers by the *caturthakāra*.

[91] A *citrapūrvaraṅga* is distinguished from a standard *śuddhapūrvaraṅga* by additional dance performances. See PŪ *4.13A–16A, PŪ *5.149A–154B.

[92] Ghosh obviously emends his own reading *'śuddhāḥ kusumamālābhir'* (BI 5.158a) into *'śuddhakusumamālābhir'*, since he translates with "clusters of white flowers" (Ghosh 1967: 96; cf. Feistel 1969: 90).

[93] One more instance of the veneration of a deity with flowers was possibly mentioned in the description of the musical aspect of the Geyapada,

1.3.8. Incense

The offerings to the *mattavāraṇī* part of the stage following its construction include incense (***dhūpa***) (NĀ 2.64B, 65B–66A). Incense should additionally be presented to Tryambaka's, i.e. Śiva's, *maṇḍala* during the consecration of the upright *mṛdaṅga* drum (MṚ 34B.217B), to the bamboo culm out of which the *jarjara* will be fashioned (JA 21.179A), as well as, during the consecration of the stage, to the *jarjara* staff itself (RA 3.75B), to the deities installed in the stage *maṇḍala* (RA 3.36A–B) and to the theatrical orchestra's musical instruments (*ātodya*) (RA 3.76A–B).[94]

In the example provided for the prosodical metre Śrīdharā, incense (***dhūpa***) appears among the cosmetics and adornments of a beautiful woman who is likened to the lotus-dwelling goddess of the same name (DE 15.110A–B).[95] It therefore seems appropriate that incense figures among the offerings to a deity.

1.3.9. Light

Fire is employed several times during the consecration of the stage in its capacity of bestowing light and purity. First, before commencing

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which is the first of ten *lāsyāṅga*s, miniature plays inserted in the play proper and/or in the *pūrvaraṅga* (cf. Bansat-Boudon 1991). Where the GOS ed. reads *'brahmaṇas triṣu pārśveṣu'* (31.333B), the KSS ed. has *'bṛṃhaṇaḥ pūrvavarṣeṣu'* (KSS 31.485B). Ghosh emends this latter reading and the reading *'brāhmaṇaḥ pūrvarṣeṣu'* of his ms. N. into *'brāhmaṇaḥ [puṣpa]varṣeṣu'* (NŚ BI 31.436A) and takes these showers of flowers to be "flower offerings [...] to the seat assumed to have been taken [by Brahman]" (Ghosh 1961: 98 [fn. omitted]).

[94] [Burning] incense and lamps (*dīpa*) can be represented theatrically by means of the single-hand gesture Sūcīmukha, holding the forefinger erect and shaking it (*ūrdhvalolitayā*) (9.64A–65B, 67A–B), presumably to emulate quivering smoke.

[95] According to Ghosh, the incense is here used to perfume the woman's hair (Ghosh 1967: 281 ad BI 16.84a).

the worship of the deities, the *ācārya* has to carry out the illumination (***ud[d]yotana***) of the stage (RA 3.17A–B). Later on, during the performance of a *homa* ritual, he should perform a ritual cleansing (***parimārjana***) of the king and the female dancers by means of torches (***ulkā***), kindled in the sacrificial fire, to heighten their splendour (***dīpti***) (RA 3.82B–83B). This illumination (***abhi-√dyut***) of king and female dancers is to take place with [the sound of] musical instruments (RA 3.84A). Finally, after the water jar has been broken (see fn. 84, p. 105), the *nāṭyācārya* should take a lighted lamp (***dīpikā dīptā***), illuminate (**caus.** of ***pra-√dīp***) the whole stage with it and, creating noise by howling or whistling and by running and jumping around, apply the lamp (***dīptā***) to the centre of the stage (RA 3.90A–91B).[96]

Outlook

In conclusion of the present focus on ritual items in the NŚ, food offerings will be treated in the next CIS volume. Topics to be addressed in future studies include:

ritual agents: designations, physical and mental requirements, etc.

ritual space and time: construction of *maṇḍala*s, astrological instructions, etc.

ritual actions: from broad overviews to single actions (circumambulation, prostration, adoption of standing and sitting postures, *mantra* recitation, etc.)

Vedic sacrifice

expected results: effects of correct and incorrect performances of ritual acts

Besides providing the basis for further research into the respective subjects and related fields of study, this data will be made use of in the final article of the series to investigate the boundary between ritual and theatrical performances in the NŚ, also drawing on previous studies

[96] Concerning this ritual, see Kuiper 1979: 165.

on the matter.[97] Of particular importance for this investigation will be the consideration of the *pūrvaraṅga* complex, uniquely positioned at the intersection of ritual and theatrical performances.

APPENDIX

Referenced NŚ passages[98]

	Quotations from NŚ AUL	Referred to on
2.49A	candanaṃ ca bhaved brāhmaṃ kṣātraṃ khādiram eva ca | {lignes} 19–20 manquent dans G, B et P | A. candanasya bhavned (? restitué) |	p. 101
2.49B	dhavā-'khyaṃ vaiçya-varṇaṃ syac{sic} chūdraṃ sarva-drumaiḥ smṛtam || {lignes} 19–20 manquent dans G, B et P | A. syāt çūdraṃ |	p. 101

	Quotations from NŚ BI	Referred to on
2.33A	śāntitoyan tato dat{t}vā tatra sūtraṃ prasārayet |	p. 95 (fn. 35)
stanza after 2.46A	1. *G and Bkh. add* candanaṃ tu bhaved brāhmaṃ kṣātraṃ khādiram eva ca | dhavākhyaṃ vaiśyavarṇāṃ syāc chūdraṃ sarvadrumaiḥ smṛtam |	p. 101 (fn. 67)
2.71B	ahīnāṅgaiś ca voḍhavyā mṛttikā pīṭhakair navaiḥ ||	p. 89 (fn. 13)
3.18A	raktāḥ pratisarās tatra raktagandhāś ca pūjitāḥ |	p. 99
3.76A	sadṛśaṃ ca pradātavyaṃ mālyadhūpānulepanam |	p. 98
3.76B	sarvam eva vidhiṃ kṛtvā dhūpamālyānulepanaiḥ ||	p. 98
5.157A	caturthakāradattābhiḥ sumanobhir alaṅkṛte |	p. 108 (fn. 90)
5.157B	devadundubhayaś caiva ninadeyur bhṛśaṃ tataḥ ||	p. 108 (fn. 90)
5.158A	śuddhāḥ kusumamālābhir vikireyuḥ samantataḥ |	p. 108 (fn. 92)
13.211A	siṃhāsanan tu rājñīnāṃ devīnāṃ muṇḍam āsanam |	p. 93 (fn. 29)

[97] E.g. Amaladass 1999; Bansat-Boudon 1992; Ganser 2016; Kersenboom 1990; Lidova 1996; Moačanin 2003.

[98] For the resolution of the sigla used in the respective textual apparatus, see: NŚ AUL: ix–xxiii; NŚ BI, vol. 1: v; vol. 2: xi; NŚ GOS, vol. 1: 3, 14–16; vol. 2: vii; vol. 3: ix; vol. 4: ix, xiii.

	Quotations from NŚ BI	Referred to on
13.216A	[1]daṇḍamuṇḍavṛṣīprāyaṃ vetrāsanam athāpi vā | 1. B. brasīmuṇḍāsanaprāyaṃ |	p. 94 (fn. 32)
16.6A	[1]strānagandhasragbhir vastrabhūṣāyogaiḥ | 1. B. snānagandhādhikyaiḥ |	p. 102 (fn. 75)
16.84A	snānaiś cūrṇaiḥ sukhasurabhibhir gaṇḍalepaiś ca dhūpaiḥ[2] puṣpaiś cānyaiḥ śirasi racitair vastra-yogaiś ca tais taiḥ | 2. B. gandhavāsaiś ca dhūpaiḥ |	p. 109 (fn. 95)
23.175B	[3]aktaṃ tu madhusarpi{ṃ}bhyāṃ mālyadhūpa-puraskṛtam || 3. B. madhusarpisarṣapāktaṃ |	p. 98 (fn. 51)
24.102A	alpasvedā samaratā svalpabhuk [5]surabhipriyā | 5. B. suratapriyā |	p. 98f. (fn. 53)
24.102B	[6]gāndharvavādyābhiratā hṛdyā devāṅganā smṛtā || 6. B. gandhapuṣparatā |	p. 98 (fn. 53)
27.21B	[4]gomayaloṣṭatṛṇopalavikṣepāś ca syuḥ parasaṃ-bhūtāḥ || 4. B. gomama{sic}loṣṭapipīlikāvikṣepāś cārisaṃ-bhūtāḥ |	p. 91
27.22A	mātsaryād dveṣād vā tatpakṣatvāt tathārtha-bhedād vā |	p. 91
27.22B	ete paraprayuktā jñeyā ghātā budhair nityam ||	p. 91
27.102B	[12]suvibhūṣaṇatā yā tu sumālyāmbaratā tathā || 12. B. suvibhūṣaṇatāyāṃ tu mālyābharaṇavāsasām |	p. 102
27.103A	[1]yā tv aṅgaracanā caiva samṛddhir iti [2]sā smṛtā | 1. B. vicitraracanā | 2. B. saṃjñitā |	p. 102
31.436A	[1]brahmaṇaḥ [puṣpa]varṣeṣu cāsane parikalpite | 1. C. bṛṃhaṇaḥ pūrvavarṣeṣu | N. brāhmaṇaṃ pūrvarṣeṣu |	p. 109 (fn. 93)
33.258B	na vai mṛdaṃge dātavyaṃ rohaṇaṃ satataṃ budhaiḥ ||	p. 92 (fn. 23)
33.267A	svastike [1][loci]kāpūpapiṇḍakeṇḍarikaiḥ saha | 1. C. dhūpikadhūparūpakaiś calitaiḥ |	p. 104
33.268A	baliḥ kāryaḥ prayatnena rakto raktāmbaraiḥ saha |	p. 96, 105 (fn. 82)
33.268B	vaiṣṇave maṇḍale [1]sthāpya [2]sarvabījagate 'ṅkike || 1. K. sthāpyaḥ | 2. sarvabījagato 'ṅkike |	p. 97
33.269A	[1]sragvastrālepanaiḥ pītaiḥ carubhiś ca sapāyasaiḥ | 1. C. śuddhasyālambanaiḥ pītaiḥ |	p. 96 (fn. 42), 97

	Quotations from NŚ GOS & AbhiBhā	Referred to on
1.22A	grahaṇe dhāraṇe jñāne[7] prayoge cāsya sattama | 7. ba. caiva |	p. 86 (fn. 10)
1.22B	[8]aśaktā bhagavan devā ayogyā nāṭyakarmaṇi[9] || 8. ta. na śaktā bhagavan devā na yo | *N.* āyogyā bhagavan devā na śaktā nāṭyakarmaṇi | 9. pa. karmasu |	p. 86 (fn. 10)
1.23A	ya ime vedaguhyajñā [1]ṛṣayaḥ [2]saṃśitavratāḥ | 1. ja. munayaḥ | 2. na. brahmavādinaḥ | pa.ta. brahmasaṃbhavāḥ | kha. śaṃsitavratāḥ | ma. saṃśritavratāḥ |	p. 86 (fn. 10)
1.23B	[3]ete 'sya grahaṇe śaktāḥ prayoge dhāraṇe tathā || 3. ḍa. ete saṅgrahaṇe | *N.* te samyaggrahaṇe | pa.ta. te hy asya | ja.ma. etasya |	p. 86 (fn. 10)
1.45A	[6]dṛṣṭā mayā bhagavato[7] [8]nīlakaṇṭhasya nṛtyataḥ | 6. ja. dṛṣṭomayā | 7. *N.* sa mantavyā | 8. na. nīlavarṇasya | *N.* pa.ta. nṛtyataḥ śaṅkarasya tu |	p. 104 (fn. 81)
1.58B	tato brahmādayo devāḥ prayogaparitoṣitāḥ ||	p. 93 (fn. 29), 102 (fn. 73)
1.59A	[4]pradadur matsutebhyas tu sarvopakaraṇāni [5]vai | 4. gha.ba.ta. pradadur hṛṣṭamanasaḥ | kṣa.ṭha.ma. prayayuḥ pradadur hṛṣṭā | 5. kṣa.ḍa.ba.ta.ma. naḥ |	p. 93 (fn. 29), 102 (fn. 73)
1.59B	prītas tu prathamaṃ śakro dattavān svaṃ[6] dhvajaṃ śubham || 6. *N.*na.ba.ta. dhvajam uttamam |	p. 93 (fn. 29)
1.60A	brahmā [1]kuṭilakaṃ caiva bhṛṅgāraṃ varuṇaḥ śubham[2] | kṣa.ḍa.ma. kamaṇḍalum | 2. *N.*ḍa.ba.ta.ma. tathā |	p. 102 (fn. 73)
1.61A	viṣṇuḥ siṃhāsanaṃ caiva kubero makuṭaṃ tathā |	p. 93 (fn. 29)
1.79A	[11]tataś ca viśvakarmāṇaṃ [12]brahmovāca prayatnataḥ | 11. *N.*kṣa.ṭha.ma. tataḥ sa | ta.ba. tatas tu | 12. *N.*na.ta.ba. āha brahma | na. brahmāvocat |	p. 96
1.79B	kuru lakṣaṇasaṃpannaṃ nāṭyaveśma mahāmate[13] || 13. *N.* mahāmune |	p. 96
1.80A	tato 'cireṇa kālena viśvakarmā mahacchubham |	p. 96
1.80B	sarvalakṣaṇasaṃpannaṃ [14]kṛtvā nāṭyagṛhaṃ tu saḥ || 14. *N.*ga. nāṭyaveśma cakāra saḥ |	p. 96

	Quotations from NŚ GOS & AbhiBhā	Referred to on
verse before 1.81A	15. kṣa.ṭha.ma. kṛtvā yathoktam evaṃ tu gṛhaṃ padmodbhavājñayā | ity adhikaṃ dṛśyate |	p. 94 (fn. 30)
1.83A	dṛṣṭvā nāṭyagṛhaṃ brahma prāha sarvān surāṃs tataḥ |[1] *N.*kṣa. tadā |	p. 96
1.83B	aṃśabhāgair bhavadbhis tu rakṣyo 'yaṃ nāṭyamaṇḍapaḥ ||	p. 96
1.90B	sthāpitā mattavāraṇyāṃ vidyud daityaniṣūdanī ||	p. 96
1.91A	stambheṣu mattavāraṇyāḥ sthāpitāḥ [8]paripālane | 8. ga.ba. parirakṣaṇe |	p. 96
1.91B	[9]bhūtayakṣapiśācāś ca guhyakāś ca mahābalāḥ || 9. kṣa.ma. bhūtā yakṣāḥ |	p. 96
1.92A	jarjare [10]tu vinikṣiptaṃ vajraṃ daityanibarhaṇam | 10. *N.* cāpi nikṣiptāṃ | kṣa.ṭha.ma. caiva nikṣiptam |	p. 100 (fn. 64)
1.92B	[11]tatparvasu vinikṣiptāḥ surendrā hy amitaujasaḥ || 11. na. sandhau sandhau | ma. tatparvasu ca ni |	p. 100 (fn. 64)
1.93A	[1]śiraḥparvasthito brahmā dvitīye śaṅkaras tathā | na. śiro rakṣan sthito brahmā haraḥ parvaṇy anantare | ba. śiraḥ pārśve |	p. 107 (fn. 88)
1.95A	raṅgapīṭhasya madhye tu svayaṃ brahma pratiṣṭhitaḥ |	p. 107
1.95B	[4]iṣṭyarthaṃ raṅgamadhye tu kriyate puṣpamokṣaṇam || 4. ta. ijyārtham |	p. 107
1.104A	tan naitad evaṃ kartavyaṃ tvayā lokapitāmaha |	p. 86
1.104B	yathā devās tathā daityās tvattaḥ sarve vinirgatāḥ ||	p. 86
1.121A	balipradānair homaiś ca mantrauṣādhisamanvitaiḥ {*read* °auṣadhi° *as in the 2nd ed.*} |	p. 102 (fn. 73)
2.33A	[12]śāntitoyaṃ tato dattvā tataḥ sūtraṃ prasārayet | 12. *N. omits this line.*	p. 95
2.38B	niśāyāṃ ca baliḥ kāryo nānābhojanasaṃyutaḥ[7] || 7. na.ba.ta. saṃśrayaḥ | a. sañcayaḥ | *N.* nānāvyāñjanasaṃśrayaḥ |	p. 99
2.39A	gandhapuṣpaphalopeto diśo daśa samāśritaḥ |	p. 99, 103
stanza after 2.46A	kha. […] candanaṃ ca bhaved brāhmaṃ kṣātraṃ khādiram eva ca | dhāvākhyaṃ veśyavarṇāṃ syāc chatraṃ sarvadrumaiḥ smṛtam |	p. 101 (fn. 67)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
2.46B	prathame brāhmaṇastambhe sarpissarṣapa-saṃskṛtaḥ[4] {*read* °saṃskṛte *as in the v.l.*} ‖ 4. kṣa.ma.ba. saṃskṛte |	p. 98, 101
2.47A	sarvaśuklo vidhiḥ kāryo dadyāt pāyasam eva ca |	p. 101
2.47B	tataś ca kṣatriyastambhe vastramālyānulepanam ‖	p. 101
2.48A	sarvaṃ raktaṃ pradātavyaṃ dvijebhyaś ca guḍaudanam |	p. 101
2.48B	vaiśyastambhe vidhiḥ kāryo digbhāge paścimottare ‖	p. 101
2.49A	[5]sarvaṃ pītaṃ pradātavyaṃ dvijebhyaś ca [6]ghṛtaudanam | 5. *N.* pītaṃ sarvam | 6. na.ba.ta. ghṛtāśanam |	p. 101
2.49B	śūdrastambhe vidhiḥ kāryaḥ samyakpūrvot-tarāśraye ‖	p. 101
2.50A	nīlaprāyaṃ [1]prayatnena [2]kṛsaraṃ ca dvijāśanam | 1. kṣa.ṭha.ma.ta. pradātavyam | 2. pa.ba. kṛsarā ca | ca. kṛśarā |	p. 101
2.50B	[3]pūrvoktabrāhmaṇastambhe śuklamālyānulepane[4] ‖ 3. *N.*kṣa.ca.ma. pūrve tu | 4. ḍa. lepite | ta. lepanam |	p. 101
2.54A	stambhānāṃ [13]sthāpanaṃ kāryaṃ [14]puṣpamālā-puraskṛtam | 13. ḍa. sthāpanaṃ kuryāt | 14. ḍa. varga | ṭha.kṣa. parṇa | kṣa.{sic}ma. varṇa | ta. vanamālāsamanvitam |	p. 91
2.54B	[15]ratnadānaiḥ sagodānair vastradānair analpakaiḥ[16] ‖ 15. na. ratnapradānair godānaiḥ | 16. *N.*na. stathaiva ca |	p. 91
2.58A	[4]pavitre brāhmaṇastambhe dātavyā dakṣiṇā ca gauḥ | 4. *N.*ta.ba.ma. pavitram |	p. 91
2.64B	adhyardhahastotsedhena[1] kartavyā mattavāraṇī ‖ 1. na. hastā cotsedhā |	p. 96, 99, 103, 109
2.65B	tasyāṃ mālyaṃ ca dhūpaṃ ca gandhaṃ vastraṃ tathaiva ca ‖	p. 92 (fn. 27), 96, 99, 103
2.66A	[3]nānāvarṇāni deyāni tathā bhūtapriyo baliḥ | 3. *N.* nānāvarṇaṃ pradhātavyaṃ |	p. 96, 99
2.70B	lāṅgale śuddhavarṇo[4] {*read* śuddhavarṇau} tu dhuryau yojyau prayatnataḥ ‖ 4. ja.ba. varṇe	p. 90 (fn. 17)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
2.71A	kartāraḥ puruṣāś cātra[5] ye[6] 'ṅgadoṣavivarjitāḥ | 5. *N.* na puruṣāś caiva | ṭha.ma. puruṣās tatra | 6. ca.ba. śabda |	p. 89
2.71B	[7]ahīnāṅgaiś ca voḍhavyā mṛttikā piṭakair naveḥ[8] {*read* navaiḥ *as in the 2nd ed.*} || 7. ṭha. ahīnāś caiva | 8. ga.ba. pīvarair naraiḥ | piṭakair naraiḥ |	p. 89
3.1A	sarvalakṣaṇasaṃpanne kṛte nāṭyagṛhe śubhe |	p. 91
3.1B	gāvo vaseyuḥ saptāhaṃ saha japyaparair dvijaiḥ ||	p. 91
3.3B	trirātropoṣito bhūtvā [2]nāṭyācāryo 'hatāmbaraḥ || 2. *N.*ba. nāyako 'hatavastradhṛk |	p. 89
3.4B	[4]jagatpitāmahaṃ caiva viṣṇum indraṃ guhaṃ tathā || 4. kṣa.ja.ma. padmayoniṃ suraguram{sic} |	p. 94 (fn. 30)
3.14B	gobrāhmaṇaśivaṃ[2] caiva nāṭyasya ca vivardhanam || 2. kṣa.ṭha.ma. hitam |	p. 91
3.17A	ācāryeṇa [8]tu yuktena śucinā dīkṣitena ca | 8. {*probably N.; variant missing in the 2nd ed.*} suyuktena |	p. 110
3.17B	raṅgasyodyotanaṃ kāryaṃ devatānāṃ ca pūjanam ||	p. 110
3.18B	ācamya tu yathānyāyaṃ [10]devatā vai niveśayet || 10. *N.*ṭha.ma.ta. daivatāni |	p. 105
3.19A	raktāḥ pratisarāḥ [11]sūtraṃ raktagandhāś ca pūjitāḥ | 11. kṣa.ṭha.ma. tatra | ta. raktaṃ pratisarāsūtram |	p. 97, 99, 105
3.19B	raktāḥ sumanasaś caiva yac ca raktaṃ phalaṃ bhavet ||	p. 97, 105
3.21B	ālikhen maṇḍalaṃ[2] pūrvaṃ yathāsthānaṃ yathāvidhi || 2. *N.*ḍa.ma.ta.ba. maṇḍapaṃ caiva |	p. 107 (fn. 88)
3.24A	padmopaviṣṭaṃ brahmāṇaṃ [8]tasya madhye niveśayet | 8. kṣa.ca.ma.ta. raṅgamadhye |	p. 93, 107 (fn. 88)
3.34A	sthāne sthāne yathānyāyaṃ [14]viniveśya tu devatāḥ | 14. na. viniveśyās tu |	p. 105
3.34B	[15]tāsāṃ prakurvīta tataḥ pūjanaṃ tu yathārhataḥ[16] || 15. kṣa.ṭha.ma. prakurvīta tatas tāsām | na. tataḥ paścāt | 16. na. yathārthataḥ | ma.ta. yathākramam |	p. 105

	Quotations from NŚ GOS & AbhiBhā	Referred to on
3.35A	devatābhyas tu[1] dātavyaṃ sitamālyānulepanam | 1. kṣa.ṭha.ma. daivatebhyas tu |	p. 98, 105
3.35B	[2]gandharvavahnisūryebhyo raktamālyānulepanam || 2. ṭha.ma. vahnigandharva |	p. 98, 105
3.36A	gandhaṃ mālyaṃ ca[3] dhūpaṃ ca yathāvad anupūrvaśaḥ | 3. ṭha.ba. gandhamālyāṃś ca | ca. gandhān |	p. 92 (fn. 27), 105, 109
3.36B	dattvā tataḥ prakurvīta [4]baliṃ pūjāṃ yathāvidhi || 4. *N.*ca. pūjanaṃ ca yathārhataḥ | ta. balipūjāṃ yathārhataḥ |	p. 105, 109
3.47A	devadeva [10]mahābhāga [11]sarvalokapitāmaha | 10. *N.* mahādeva | 11. kṣa.ga.ma.ta. padmayone |	p. 94 (fn. 30)
3.72A	kumbhaṃ salilasaṃpūrṇaṃ [3]puṣpamālāpuraskṛtam | 3. a.ta.ma. parṇamālā |	p. 105
3.72B	sthāpayed raṅgamadhye tu suvarṇaṃ cātra dāpayet ||	p. 105
stanza after 3.72B	([4]ātodyāni tu sarvāṇi kṛtvā vastrottarāṇi tu | gandhair mālyaiś ca dhūpaiś ca bhakṣyair bhojyaiś ca pūjayet ||) 4. ma.ta. kośayor ayaṃ śloko 'dhiko dṛśyate | *N.* omits it.	p. 92 (fn. 27), 96 (fn. 44)
3.73B	jarjaras tv abhisaṃpūjyaḥ syāt tato vighnajarjaraḥ ||	p. 105
3.74A	śvetaṃ śirasi vastraṃ syān nīlaṃ raudre [5]ca parvaṇi | 5. ta.ba. raudre 'tha |	p. 97, 100 (fn. 64)
3.74B	viṣṇuparvaṇi vai pītaṃ raktaṃ skandasya parvaṇi ||	p. 97
3.75A	[6]mṛḍaparvaṇi citraṃ tu deyaṃ vastraṃ hitārthinā | ma.ta.kṣa. mūla | ba. mūṣa |	p. 97
3.75B	sadṛśaṃ ca pradātavyaṃ dhūpamālyānulepanam ||	p. 98, 105, 109
3.76A	ātodyāni ca sarvāṇi vāsobhir avaguṇṭhayet |	p. 96, 109
3.76B	gandhair mālyaiś ca dhūpaiś ca bhakṣyabhojyaiś ca pūjayet ||	p. 92 (fn. 27), 98, 105, 109
3.77A	sarvam evaṃ vidhiṃ kṛtvā [7]gandhamālyānulepanaiḥ | 7. kṣa. dhūpa° |	p. 98, 99, 105
3.79A	śiras te rakṣatu brahma [3]sarvair devagaṇaiḥ saha | 3. kṣa.ṭha.ma. sarvadeva |	p. 100 (fn. 64), 107 (fn. 88)
3.82B	agnau homaṃ tataḥ kuryān mantrāhutipuraskṛtam||	p. 110

	Quotations from NŚ GOS & AbhiBhā	Referred to on
3.83A	[12]hutāśa eva dīptābhir ulkābhiḥ parimārjanam | 12. na. samāptaivaṃ vidhāne 'sminn ulkābhiḥ | *N.*ma.ta.ba. hutvā sa |	p. 110
3.83B	nṛpater nartakīnāṃ ca [13]kuryād dīptyābhivardhanam || 13. a. kāryam |	p. 110
3.84A	abhidyotya sahātodyair nṛpatiṃ nartakīs tathā |	p. 110
3.90A	bhinne kumbhe tataś caiva nāṭyācāryaḥ prayatnataḥ[3] | 3. ṭha.ma.ta. nāṭyācāryo vyapetabhīḥ |	p. 105 (fn. 84), 110
3.90B	pragṛhya dīpikāṃ dīptaṃ sarvaṃ raṅgaṃ pradīpayet ||	p. 110
3.91A	[4]kṣveḍitaiḥ sphoṭitaiś caiva valgitaiś ca pradhāvitaiḥ | 4. a.ba. kṣveḍitāsphoṭitaiś caiva valgitair vipradhāvitaiḥ |	p. 110
3.91B	raṅgamadhye tu tāṃ dīptāṃ [5]saśabdāṃ saṃprayojayet || 5. a. sadāvartiṃ prayojayet |	p. 110
4.5A	kasyacit tv atha kālasya māṃ āhāmbujasaṃbhavaḥ |	p. 94 (fn. 30)
4.253B	[8]īśvarasyeśvarī piṇḍī nandinaś cāpi [9]paṭṭasī || 8. kṣa.ja.ma.ta. aiśvarī vṛṣapiṇḍī ca | 9. *N.*ja.ba. yādṛśī | kṣa.ma. pādasī |	p. 94 (fn. 30)
4.254A	caṇḍikāyā bhavet piṇḍī [1]tathā vai siṃhavāhinī | 1. na.ba. tathaiva |	p. 94 (fn. 30)
4.254B	tārkṣyapiṇḍī bhaved viṣṇoḥ padmapiṇḍī svayambhuvaḥ ||	p. 93, 94 (fn. 30)
4.255A	śakrasyairāvatī piṇḍī [2]jhaṣapiṇḍī tu mānmathī | 2. na.ba. jhaṣā syān manmathasya tu |	p. 94 (fn. 30)
4.255B	śikhipiṇḍī kumārasya rūpapiṇḍī bhavec chriyaḥ ||	p. 94 (fn. 30)
4.256A	dhārāpiṇḍī ca jāhnavyāḥ pāśapiṇḍī yamasya ca |	p. 94 (fn. 30)
4.256B	vāruṇī ca nadīpiṇḍī [3]yākṣī syād dhanadasya [4]tu || 3. ḍa.ba. yakṣā | 4. kṣa.pa.ma.ta. ca | a. ha |	p. 94 (fn. 30)
4.257A	halapiṇḍī balasyāpi sarpapiṇḍī tu bhoginām |	p. 94 (fn. 30)
4.257B	gāṇeśvarī mahāpiṇḍī [1]dakṣayajñavimardinī || 1. da.ta. kālapiṇḍī tu lauhikī | *N.*a. vajrapiṇḍī ca lauhikī |	p. 94 (fn. 30)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
4.258A	tri[2]śūlākṛtisaṃsthānā raudrī syād andhakadviṣaḥ | 2. *N*.a. tripurāntakarī raudrī tathā dakṣamakhasya ca |	p. 94 (fn. 30)
4.258B	evam anyāsv api tathā devatāsu yathākramam ||	p. 94 (fn. 30)
4.259A	dhvajabhūtāḥ prayoktavyāḥ piṇḍībandhāḥ sucī-[1]hnitāḥ | 1. a. sucihnakāḥ | ma.kṣa. svacihnakāḥ | ta. svacihnitāḥ |	p. 93, 94 (fn. 30)
4.273A	kāryaḥ praveśo nartakyā bhāṇḍavādyasamanvitah |	p. 106
4.274B	vaiśākhasthānakeneha sarvarecakacāriṇī ||	p. 106
4.275A	puṣpāñjalidharā bhūtvā praviśed raṅgamaṇḍapam |	p. 106
4.275B	puṣpāñjaliṃ visṛjyātha raṅgapīṭhaṃ parītya ca ||	p. 106
AbhiBhā ad 4.275A–B, vol. 1, p. 183, l. 17	**puṣpāñjalidhareti** | talapuṣpapuṭakaraṇam anena lakṣyate – **visṛjyeti** |	p. 106 (fn. 85)
4.276A	praṇamya devatābhyaś ca tato 'bhinayam ācaret |	p. 106
4.279A	anenaiva vidhānena praviśanty aparāḥ [3]pṛthak | 3. kṣa.ḍa.ma. punaḥ |	p. 106
5.13A	gītānāṃ madrakādīnāṃ [10]yojyam ekaṃ tu gītakam| 10. *N*.ḍa.ma. ekaṃ yojyaṃ tu |	p. 106
5.13B	vardhamānam athāpīha[11] tāṇḍavaṃ yatra yujyate[12] || 11. ta. tathāpīha | 12. ḍha.a. yojyate |	p. 106
5.53A	[1]āśrāvaṇādicāryantam etad daivatapūjanam | 1. kṣa.ma.ta. pratyāhārādi |	p. 88 (fn. 12)
5.53B	pūrvaraṅge [2]mayā khyātaṃ tathā cāṅgavikalpanam || 2. na. samākhyātam | ta. mayā khyāte tathā cāṅgavikalpane |	p. 88 (fn. 12)
5.65B	kāryaṃ madhyalaye tajjñaiḥ sūtradhārarpraveśanam ||	p. 106
5.66A	puṣpāñjaliṃ samādāya rakṣāmaṅgalasaṃskṛtāḥ[4]| 4. na. rakṣāṃ maṅgalasaṃskṛtām | ma. saṃskṛtāḥ | ta. maṇḍalatatkṛtāḥ | ba. satkṛtāḥ |	p. 106 (incl. fn. 87)
AbhiBhā ad 5.66A, vol. 1, p. 226 (l. 15)—227 (l. 1)	pūrvaṃ puṣpāñjaliḥ sūtradhārasyaiva | itarayor bhṛṅgārajarjaradharatvena vakṣyamāṇatvāt |	p. 107 (fn. 87)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
5.66B	[5]śuddhavastrāḥ sumanasas tathā cādbhutadṛṣṭayaḥ ‖ 5. kṣa.ḍa.ma. śuddhavarṇāḥ |	p. 89, 107 (fn. 89)
5.67B	dīkṣitāḥ śucayaś caiva praviśeyuḥ samaṃ trayaḥ ‖	p. 106 (fn. 87)
5.68A	bhṛṅgārajarjaradharau bhavetāṃ [2]pāripārśvikau | 2. na. pāripārśvakau |	p. 107 (fn. 87)
5.69A	[5]padāni pañca gaccheyur brahmaṇo yajanecchayā | 5. ta. salilaṃ tu puraskṛtya |	p. 107 (incl. fn. 87)
5.72A	puṣpāñjalyapavargaś ca kāryo brāhme 'tha maṇḍale |	p. 107
5.72B	[6]raṅgapīṭhasya madhye tu svayaṃ brahmā pratiṣṭhitaḥ ‖ 6. *N*.ba.-idam ardhaṃ nāsti |	p. 107
5.73A	tataḥ salalitair hastair abhivandya[7] pitāmaham | 7. ḍa.ta. abhivādya pitāmaham |	p. 107
5.73B	[8]abhivādāni kāryāṇi trīṇi hastena bhūtale ‖ 8. ḍa.ta.ma. abhivādanāni |	p. 107
5.99A	parivartanam evaṃ syāt tasyānte praviśet tataḥ |	p. 108
5.99B	[11]caturthakāraḥ puṣpāṇi pragṛhya vidhipūrvakam ‖ 11. ma. catuṣprakārapuṣpāṇi |	p. 108
5.100A	[1]yathāvat tena kartavyaṃ pūjanaṃ jarjarasya tu | 1. ḍa.ma. yathāvartena |	p. 108
5.100B	[2]kutapasya ca sarvasya sūtradhārasya caiva hi ‖ 2. kṣa.ḍa.ma. bhāṇḍasyaiva ca | ta. kutapasya tu | a. kutapasya hi |	p. 108
5.105B	jitaṃ somena vai rājñā [2]śivaṃ gobrāhmaṇāya ca ‖ 2. na.ma. ārogyaṃ gobhya eva ca | a. ṇasya vā |	p. 91
5.150B	[2]caturthakāradattābhiḥ [3]sumanobhir alaṅkṛte ‖ 2. ta.ma. catuṣprakāra | 3. pa.ba. sumanobhir alaṅkṛtāḥ |	p. 108 (fn. 90)
5.151B	devadundubhayaś caiva ninadeyur bhṛśaṃ tataḥ ‖	p. 108 (fn. 90)
5.152A	[5]siddhāḥ kusumamālābhir vikireyuḥ samantataḥ | 5. na. śuddhāḥ |	p. 108
5.152B	[6] aṅgahāraiś ca devyas tā upanṛtyeyur agrataḥ ‖ 6. ja.ta. aṅgahārāṃś ca divyās tāḥ |	p. 108
verse 56B after 5.174B	[4]bhujagābharaṇaṃ jagatāṃ[5] hitaṃ [6]bhuvanayonim praṇato 'smi bhavantam umāpatiṃ tv asitakaṇṭham ‖ 4. na. bhujaṅgābharaṇam | 5. ḍa. bhajatām | 6. ḍa. bhuvanayoginam |	p. 104 (fn. 81)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
9.64A	khaṭakākhye yadā haste tarjanī saṃprasāritā[11] | 11. ma. syāt prasāritā |	p. 109 (fn. 94)
9.64B	hastas sūcīmukho nāma tadā jñeyaḥ prayoktṛbhiḥ ||	p. 109 (fn. 94)
9.65A	[1]asya vividhān prayogān vakṣyāmi samāsataḥ pradeśinyāḥ | 1. ḍa. asyā vividhān yogān |	p. 109 (fn. 94)
9.65B	[2]ūrdhvanatalola[3]kampitavijṛmbhitodvāhitacalāyāḥ[4] || 2. ma. ūrdhvānata | 3. pa. loka | 4. da.*N.* talāyāḥ |	p. 109 (fn. 94)
9.67A	bāloraga[7]pallavadhūpadīpavallīlatāśikhaṇḍāś ca[8] | 7. pa. pallavadhūma | *Kavi* balyavadhūma | ma. pallavapuṣpadīpa | 8. da. vallīśikhaṇḍāś ca |	p. 109 (fn. 94)
9.67B	paripatanavakramaṇḍalam abhineyāny ūrdhvalolitayā[9] || 9. ḍa. vaktramaṇḍalam abhineyaṃ cordhvalolitayā | na. netāny ūrdhvalolitayā | da. netāny ūrdhvato 'bhinayāḥ |	p. 109 (fn. 94)
9.84A	aṅgulyaḥ [6]saṃhatās sarvāḥ [7]sahāṅguṣṭhena yasya ca | 6. ma. saṃgatāś cordhvāḥ satāṅguṣṭhena yasya tu | ḍa. saṃhatā | 7. ḍa. sarvāṅguṣṭhena yasya tu |	p. 95 (fn. 37)
9.84B	tathā nimnataląś caiva sa tu sarpaśirāḥ [8]karaḥ || 8. ḍa. śiraḥ |	p. 95 (fn. 37)
9.85A	eṣa salilapradāne bhujagagatau toyasecane caiva |	p. 95 (fn. 37)
9.106A	[4]samāḥ prasāritās tisras tathā cordhvā kanīyasī | 4. da.*N.* tisraḥ prasāritāṅgulyaḥ | na. samāḥ prasāritāṅgulyaḥ |	p. 95
9.106B	aṅguṣṭhaḥ kuñcitaś caiva haṃsapakṣa iti smṛtaḥ ||	p. 95 (incl. fn. 37)
9.107A	[5]eṣa ca nivāpasalile dātavye gaṇḍasaṃśraye[6] caiva | 5. pa. eṣa vidhinivāpa | da. eṣa hi | 6. ḍa. gandhasaṃśraye |	p. 95
9.107B	kāryaḥ pratigrahācamana[7]bhojanārtheṣu viprāṇām || 7. da. grahāśana |	p. 95 (fn. 37)
9.114A	yajñopavīta[7]dhāraṇavedhana[8]guṇasūkṣmabāṇalakṣyeṣu[9] | 7. na.*N.* nirdhana | ḍa. nidhana | cha. vardhana | 9. ḍa. bāṇalakṣeṣu | na. bālalakṣyeṣu |	p. 97

	Quotations from NŚ GOS & AbhiBhā	Referred to on
9.150A	yas tu sarpaśirāḥ proktas tasyāṅgulinirantaraḥ[6] | 6. pa. nirantarā | ḍa. nirantaram |	p. 95 (fn. 37), 106 (fn. 85)
9.150B	dvitīyaḥ pārśvasaṃśliṣṭaḥ sa tu[7] puṣpapuṭaḥ smṛtaḥ |{|} 7. ḍa. dvitīyapārśvasuśliṣṭā sā tu | ḍha. dvitīyapārśvasaṃśliṣṭaḥ sa ca | na. dvitīyapārśvasaṃspṛṣṭaḥ sa tu |	p. 95 (fn. 37), 106 (fn. 85)
9.151A	[8]dhānyaphalapuṣpasadṛśāny anena nānāvidhāni yuktāni[9] | 8. pa. dhānyajala | ḍa. dhānyapuṣpabhakṣyāny anekanānāvidhāni yuktena | pha. dhānyajalapuṣpasadṛśāny ete na | 9. pa. saṃyuktena |	p. 106 (fn. 85)
9.151B	grāhyāṇy upaneyāni[10] ca toyānayanāpanayane[11] ca || 10. pa. geyāni | 11. ḍa. toyāpanayāpanayane | ja. toyāpanayāpanaye |	p. 95 (fn. 37), 106 (fn. 85)
12.42B	nānāpuṣpasugandhābhir mālābhiḥ samalaṃkṛtaḥ ||	p. 103
12.209B	tathā cotkaṭikaṃ sthānaṃ[7] sphikpārśṇīnāṃ samāgamaḥ || 7. ḍha. darśane |	p. 95 (incl. fn. 37)
12.210A	pitrye nivāpe japye ca sandhyāsv ācamane 'pi[8] ca | 8. da. śeṣa | cha. soma |	p. 95 (incl. fn. 37)
12.216A	devānāṃ nṛpatīnāṃ ca dadyāt siṃhāsanaṃ dvijāḥ |	p. 93 (incl. fn. 29)
12.216B	[10]purodhasām amātyānāṃ [11]bhaved vetrāsanaṃ tathā || 10. na. purodhaḥ śreṣṭhyamātyānāṃ | 11. da. bhaved ardhāsanaṃ * sakaleṣv ādarśeṣu "athāsanavidhiḥ" iti |	p. 94 (incl. fn. 34)
12.217A	muṇḍāsanaṃ tu[1] dātavyaṃ senānīyuvarājayoḥ | 1. ḍa. ca |	p. 94 (fn. 33)
12.219A	siṃhāsanaṃ tu rājñīnāṃ devīnāṃ muṇḍam āsanam |	p. 93 (fn. 29), 94 (fn. 33)
12.219B	[6]purodho 'mātyapatnīnāṃ [6a]dadyād vetrāsanaṃ tathā || 6. da. purodhasāṃ tapasvīnāṃ bhavet | 6a. *N.* vaitrāsanaṃ |	p. 94 (fn. 34)
12.224A	[3]brusīmuṇḍāsanaprāyaṃ vetrāsanam athāpi vā[4] | 3. ḍa. daṇḍamuṇḍabrusīprāyaṃ | 4. ḍa. ca |	p. 94

	Quotations from NŚ GOS & AbhiBhā	Referred to on
12.224B	[5]home yajñakriyāyāṃ ca pitryarthe ca prayojayet ‖ 5. ślokārdhaṃ da saṃjñake nāsti |	p. 94
13.27A	evaṃ tu bhārate varṣe [2]kakṣyāḥ kāryā{ḥ} prayogataḥ | 2. ḍa. kakṣyā kāryā prayoktṛbhiḥ |	p. 85 (fn. 6)
13.27B	mānuṣāṇāṃ [3]gatir yā tu divyānāṃ [4a]tu[4] nibodhata]{square bracket opened before 23A, with fn. 8: "pañca ślokāḥ **kā**di **cā**nteṣu vinā sarveṣu dṛśyante caiṣāṃ saṃvādinyaḥ kārikā daśarūpādhyāye vyākhyātā vṛttikāreṇa.} ‖ 3. ḍa. gatau yeṣāṃ | ja. gatir hy eṣāṃ | da. gatīr yās tu | ṭa. gatir jñeyā | 4. na. tāṃ | 4a. *N.* ca |	p. 85 (fn. 6)
13.28A	himavatpṛṣṭhasaṃsthe tu[5] kailāse parvatottame[6] | 5. na. pārśve tu | 6. pa. parvatottare |	p. 85 (fn. 6)
13.28B	yakṣāś ca guhyakāś caiva dhanadānucarāś ca ye ‖	p. 85 (fn. 6)
13.29A	[7]rakṣobhūtapiśācāś ca sarve haimavatāḥ [8]smṛtāḥ | 7. ṭa. rakṣaḥ piśācā bhūtāś ca | ja. rakṣaḥ piśācabhūtāś ca | 8. ja. haimavate |	p. 85 (fn. 6)
13.29B	hemakūṭe ca gandharvā vijñeyāḥ sāpsaroganāḥ[9] ‖ 9. ṭa. vijñeyāpsarasāṃ gaṇāḥ |	p. 85 (fn. 6)
13.30A	sarve nāgāś ca[10] niṣadhe [11]śeṣavāsukitakṣakāḥ | 10. ṭa. nāgās tu | 11. ma. śeṣaprabhṛtayaḥ smṛtāḥ |	p. 85 (fn. 6)
13.30B	[12]mahāmerau trayastriṃśaj jñeyā devaganā [13]budhaiḥ ‖ 12. ma. tathā merau | 13. ṭa. dvijāḥ |	p. 85 (fn. 6)
13.31A	nīle tu vaiḍūryamaye siddhā [14]brahmarṣayas tathā | 14. ja. devarṣayaḥ |	p. 85 (fn. 6)
13.31B	daityānāṃ dānavānāṃ ca śvetaparvata ucyate[15] ‖ 15. ḍa. iṣyate |	p. 85 (fn. 6)
13.32A	pitaraś cāpi vijñeyāḥ [16]śṛṅgavantaṃ samāśritāḥ | 16. ma. śṛṅgavadgirivāsinaḥ |	p. 85 (fn. 6)
13.32B	ity ete [17]parvatāḥ śreṣṭhā [18]divyāvāsā [18a]bhavanti hi‖ 17. ḍa. parvata | 18. ma. divyavāsāḥ prakīrtitāḥ | 18a. *N.* bhaved atha |	p. 85 (fn. 6)
15.8A	snānagandhādhikyair vastra[6]bhūṣāyogaiḥ | 6. na. vyaktabhūṣāyogyaiḥ |	p. 102 (fn. 75)
15.10B	mālatīmālayā māninī[10] līlayā ‖ 10. ba. mālinī |	p. 103

	Quotations from NŚ GOS & AbhiBhā	Referred to on
15.33A	asmiṃs te [8]śirasi tadā kānte vaiḍūryasphaṭikasuvarṇāḍhye | 8. ḍa.*N.* bhramaranibhe kānte | *N.* nānāratnaracitabhūṣāḍhye |	p. 103
15.33B	śobhāṃ svāṃ na vahati tāṃ baddhā suśliṣṭā kuvalayamāleyam || *N.* śobhāmāvahati śubhāṃ mūrdhni protphullā kuvalayamāleyam |	p. 103
15.88A	citrair vasantakusamaiḥ{*read* °kusumaiḥ} [10]kṛtakeśahastā sragdāmamālyaracanāsuvibhūṣitāṅgī | 10. bha. hṛta | ḍha. vṛta |	p. 102 (fn. 75), 103 (fn. 76)
15.100A	nakhālīḍhaṃ gātraṃ daśanakhacitaṃ [1]coṣṭhagaṇḍaṃ śiraḥ puṣponmiśraṃ pravilulita [2]keśālakāntam | 1. na. vihitaṃ | ḍha. vihataṃ | *N.* vihitaṃ gaṇḍaṃ | ḍa. nihitaṃ ca | {*siglum missing*}. vikacadaśanaṃ | pa. vihatadaśanachādagaṇḍaṃ | bha. keśāgrakāntam |	p. 103 (fn. 76)
15.110A	snānaiś cūrṇaiḥ sukhasurabhibhir gandhavāsaiś ca dhūpaiḥ[1] puṣpaiś cānyaiḥ[2] śirasi racitair vastrayogaiś ca tais taiḥ | 1. bha. vāhaiḥ | *N.* sadhūpaiḥ | ba. gaṇḍavāsaiḥ sudhūpaiḥ | ḍha. gaṇḍalepaiḥ | pa. gandhalepeḥ sudhūpaiḥ | *N.* gandhavāsaiḥ sadhūpaiḥ | 2. ca. mālyaiḥ |	p. 103 (incl. fn. 74), 109
15.110B	nānāratnaiḥ kanakakhacitair aṅgasaṃbhogasaṃsthair vyaktaṃ kānte [3a]kamalanilayā śrīdharevātibhāsi[3] || 3a. *N.* kamalanilaye | 3. ba.*N.* śrīdharā tvaṃ vibhāsi | pa. śrīdharevāvabhāsi |	p. 103, 109
15.118B	keśaiḥ snānāḍhyaiḥ[6] kusumabharitair vastrarāgaiś ca[7] tais taiḥ [8]kānte saṃkṣepāt kim iha bahunā citralekheva[9] bhāsi || 6. ḍa. snānārdraiḥ | 7. ḍha. racitair vakrarāgaiś ca | 8. ḍa. kāntaiḥ | 9. bha. citramāleva |	p. 103 (fn. 76)
15.131B	etair nānāprakāraiḥ kusumasurabhibhir viprakīrṇaiś ca tais tair vāsantaiḥ puṣpavṛndair naravaravasudhā sragdharevādya bhāti[9] |\){*round bracket opened before 130A*} 9. na. avabhāti |	p. 103 (fn. 75)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
16.127B	[10]yajñakriyeva rurucarmadharair ghṛtāktair veśyā dvijair iva kamaṇḍaludaṇḍahastaiḥ ‖ 10. ḍa. kṛṣṇājinākṣa |	p. 107 (fn. 87)
17.56A	devānām api ye devā mahātmāno maharṣayaḥ |	p. 86 (fn. 10)
21.11A	veṣṭimaṃ vitataṃ caiva saṃghātyaṃ granthimaṃ[8] tatha | 8. ḍha. granthimat |	p. 102 (incl. fn. 72)
21.11B	[9]prālambitaṃ tathā caiva mālyaṃ pañcavidhaṃ smṛtam ‖ 9. ca. pralambitaṃ |	p. 102
AbhiBhā ad 21.11A, vol. 3, p. 110, l. 6f.	**saṅghātyaṃ** vṛttaṃ vā āsyacchidrāntaḥprakṣiptasūtraṃ bahupuṣpagucchombhitaṃ vā |	p. 102 (fn. 72)
21.60B	muktāmarakataprāyaṃ maṇḍanaṃ siddhayoṣitām‖	p. 96 (fn. 43)
21.61A	tāsāṃ caiva tu kartavyaṃ pītavastraparicchadam |	p. 96 (fn. 43)
21.122A	śuddho vicitro malinas trividho veṣa ucyate |	p. 89
21.123A	devābhigamane caiva maṅgale niyamasthite |	p. 90
21.123B	tithinakṣatrayoge ca vivāhakaraṇe tathā ‖	p. 90
21.124A	dharmapravṛttaṃ yat karma striyo[7] vā puruṣasya vā | 7. ḍa.*N.* kāryaṃ strīṇāṃ | bha. kiṃcit striyo |	p. 90
21.124B	veṣas teṣāṃ[8] bhavec chuddho ye ca[9a] prāyatnikā narāḥ[9] ‖ 8. ca.*N.* tatra | 9a. *N.* ye cānye prayatāḥ narāḥ | 9. bha. udāsīnāś ca ye narāḥ |	p. 90
21.125A	devadānavayakṣāṇāṃ gandharvoragarakṣasām |	p. 90
21.125B	nṛpāṇāṃ karkaśānāṃ[10] ca [11a]citro veṣa udāhṛtaḥ[11] ‖ 10. pa. kāmukānāṃ | 11a. *N.* citro veśo bhavet tathā | 11. bha. vicitro 'tha udāhṛtaḥ |	p. 90
21.126A	[12]vṛddhānāṃ brāhmaṇānāṃ ca śreṣṭhyacamātyapurodhasām {*read* śreṣṭhyamātya° *as in the 1st ed.*} | 12. na.*N.* kañcukinām amātyānāṃ śreṣṭhināṃ sa (pa. ca)purodhasām | {na.}*N.* siddhavidyādharāṇāṃ ca vaṇikcha(ḍha. śā)stra(*N.* chāstra)vidām api |	p. 90
21.126B	vaṇijāṃ kāñcukīyānāṃ tathā caiva tapasvinām ‖	p. 90
21.127A	viprakṣatriyavaiśyānāṃ sthānīyāṃ ye ca mānavāḥ |	p. 90
21.127B	śuddho vastravidhis teṣāṃ kartavyo nāṭakāśrayaḥ ‖	p. 90

	Quotations from NŚ GOS & AbhiBhā	Referred to on
21.136A	[7]citro veṣas tu kartavyo nṛpāṇāṃ nityam eva ca[8] | 7. ja. vicitraveṣaḥ | 8. ca. hi |	p. 90
21.136B	kevalas tu bhavec chuddho nakṣatrotpātamaṅgale[9] || 9. na.*N.* maṅgalaiḥ |	p. 90
21.157A	[6]bhūṣaṇair varṇakair vastrair mālyaiś caiva yathāvidhi | 6. ḍha. atas tair bhūṣaṇaiś citrair vastrair mālyair athāpi ca (ḍa. tathaiva ca) | avasthānukṛtiḥ sthāpyā prayogarasasaṃbhavā |	p. 102
21.157B	evaṃ nānāprakārais tu[7] buddhyā veṣān prakalpayet || 7. pa. prakārāṃs tu |	p. 102
21.174A	[1]māhendrā [2]vai dhvajāḥ proktā lakṣaṇair viśvakarmaṇā | 1. ja.*N.* māhendre vai dhvaje proktaṃ lakṣaṇaṃ viśvakarmaṇā | 2. ḍha. ye ..... lakṣaṇe |	p. 102 (fn. 73)
21.174B	[3]eṣām anyatamaṃ[4] kuryāj jarjaraṃ dārukarmataḥ[5]|| 3. ḍa. teṣāṃ | 4. bha. ekatamaṃ | 5. bha. karmajam |	p. 102 (fn. 73)
21.175A	athavā [6]vṛkṣayoniḥ syāt praroho vāpi jarjaraḥ | 6. na. vṛkṣajātasya | ma. vṛkṣajātaḥ syāt |	p. 102 (fn. 73)
21.175B	veṇur eva [7]bhavec chreṣṭhas tasya vakṣyāmi lakṣaṇam || 7. bha. tu vai śreṣṭho vakṣyate hy asya |	p. 102 (fn. 73)
21.179A	[12]madhusarpissarṣapāktaṃ mālyadhūpapuraskṛtam | 12. ja. aktaṃ tu madhusarpibhyāṃ |	p. 98, 105, 109
21.179B	upāsya vidhivad veṇuṃ [13]gṛhṇīyāj jarjaraṃ prati || 13. na. prakuryāt |	p. 98, 105
21.182B	ata ūrdhvaṃ[9] pravakṣyāmi daṇḍakāṣṭhasya lakṣaṇam || 9. bha. paraṃ |	p. 102 (fn. 73)
21.183A	[10]kapitthabilvavaṃśebhyo daṇḍakāṣṭhaṃ bhaved atha[11]| 10. bha. daṇḍakāṣṭhaṃ tu bailvaṃ syāt kāpitthaṃ vāṃśyam eva vā | 11. ḍha. sadā | ja. kāṣṭhavidhis tathā |	p. 102 (fn. 73)
21.183B	[12]vakraṃ caiva hi kartavyaṃ[13] tribhāge lakṣaṇānvitam || 12. ca. vakratvena | 13. na. tu tat kāryaṃ |	p. 102 (fn. 73)
21.184A	kīṭair nopahataṃ yac ca vyādhinā na ca[14] pīḍitam | 14. ca. naiva	p. 102 (fn. 73)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
21.184B	mandaśākhaṃ bhaved yac ca daṇḍakāṣṭhaṃ tu tad bhavet[15] ‖ 15. ca. tad ucyate |	p. 102 (fn. 73)
21.185A	yas tv ebhir lakṣaṇair hīnaṃ daṇḍakāṣṭhaṃ sajarjaram |	p. 102 (fn. 73)
21.185B	kārayet sa tv apacayaṃ mahāntaṃ prāpnuyād dhruvam[16] ‖ 16. bha. kārayet sa tu nānandaṃ kadācit prāpnuyān naraḥ |	p. 102 (fn. 73)
22.103A	[4]alpasvedā samaratā svalpabhuk surata[5]priyā | 4. bha. alpasvedā | 5. bha. surabhi |	p. 99 (fn. 53)
22.103B	[6]gandhapuṣparatā hṛdyā devaśīlāṅganā smṛtā ‖ 6. ḍa. gāndharvavādyābhiratā hṛdyā devāṅganā |	p. 98, 103
22.144A	pitṛdevārcanaratā [9]satyaśaucagurupriyā | 9. ca. śucisattvā | ḍa. nityaśaucā |	p. 91
22.144B	[10]sthirā parikleśasahā gavāṃ sattvaṃ samāśritā[11] ‖ 10. ya. sthira | 11. ca. upāśritā |	p. 91
24.29B	rājopacāraṃ vakṣyāmi hy antaḥpurasamāśrayam ‖	p. 93 (fn. 29)
24.30A	mahādevī tathā devyaḥ svāminyaḥ sthāpitā api |	p. 93 (fn. 29)
24.36A	ebhir eva guṇair yuktās tatsaṃskāravivarjitāḥ |	p. 93 (fn. 29)
24.36B	garvitāś cātisaubhāgyāḥ pratisaṃbhogatatparāḥ ‖	p. 93 (fn. 29)
24.37A	śucinityojjvalākārāḥ pratipakṣābhyasūyakāḥ |	p. 93 (fn. 29)
24.37B	vayorūpaguṇāḍhyā yās tā devya iti bhāṣitāḥ ‖	p. 93 (fn. 29)
24.44B	gandhapuṣpavibhāgajñā lekhyālekhyavikalpikāḥ ‖	p. 99 (fn. 54)
24.45B	dakṣāḥ saumyāḥ sphuṭāḥ śliṣṭā nibhṛtāḥ śilpakārikāḥ ‖ *	p. 99 (fn. 54)
25.12A	yajñopavīta[1]deśastham arālaṃ [2]hāsam ādiśet | 1. ca.*N.* deśe tu kṛtvārālau karāv ubhau | 2. ba. hastaṃ |	p. 97
25.42A	gurur mitraṃ sakhā snigdhaḥ saṃbandhī bandhur eva vā |	p. 93 (fn. 28)
25.42B	āvedyate hi yaḥ prāptaḥ sa vibhāva iti smṛtaḥ ‖ *	p. 93 (fn. 28)
25.43A	yat tv asya saṃbhramotthānair arghyapādyāsanādibhiḥ[1] | 1. ja. arghyāsanaparigrahaiḥ |	p. 93 (fn. 28)
25.43B	pūjanaṃ kriyate [2]bhaktyā [3]so 'nubhāvaḥ prakīrtitaḥ ‖ * 2. ba. vācā | *N.* bhava (vaiḥ?) | 3. ja. svabhāva iti kīrtitaḥ |	p. 93 (fn. 28)

	Quotations from NŚ GOS & AbhiBhā	Referred to on
27.24B	gomayaloṣṭa[1]pipīlikavi(ni?)kṣepāś cārisaṃbhūtāḥ[2] ‖ 1. pa. dhūlī | 2. pa. syu parasamutthāḥ |	p. 91
27.102A	śucibhūṣaṇatāyāṃ tu [1]mālyābharaṇavāsasām | 1. sumālyāmbaratā tathā |	p. 102
27.102B	vicitraracanā caiva samṛddhir iti saṃjñitā ‖	p. 102
31.333B	brahmaṇas triṣu pārśveṣu cāsane saṃprakalpite ‖	p. 109 (fn. 93)
34.10A	devānāṃ dundubhiṃ dṛ(bhīr dṛ)ṣṭvā cakāra [2]murajāṃs tataḥ | 2. pa. murajaṃ |	p. 108 (fn. 90)
3rd and 4th prose sentences after 34.39B	[1a]dvilepaṃ nāma | va(vā)mordhvakapralepāt |[1] 1a. *N.* dvikaleyaṃ nāma | vāmārdhakābhyāṃ | (*V.N.*2) | 1. ra. kartavyam |	p. 98 (fn. 49)
34.125A	vāmake cōrdhvake [1]kāryā āhāryā lepataḥ svarāḥ |[1a] 1. ca. caiva | 1a. *N.* vāmordhvakādyām āhāryāḥ kāryāḥ lepe nave svarāḥ | (*V.*99 ab.-*N.*)	p. 98 (fn. 49)
34.129A	mṛttikā lepane śastā tayā kāryā tu mārjanā |	p. 98 (fn. 49)
34.131B	yavagodhūmacūrṇāṃ(rṇaṃ) vā tatra dadyāt pralepane ‖	p. 98 (fn. 49)
34.264A	ebhir doṣair vinirmuktaṃ carma nirvartyate gavām |	p. 92
34.272A	nave mṛdaṅge dātavyaṃ rohaṇaṃ satataṃ budhaiḥ |	p. 91 (incl. fn. 23), 97
AbhiBhā ad 34.272A, vol. 4, p. 465, l. 1	**dātavyaṃ rohaṇam** iti | yena carmaṇā(ṇo) vādyaṃ prarohati tad dravyam |	p. 91 (fn. 23)
34.272B	gavyaṃ ghṛtaṃ ca tailaṃ ca tilapiṣṭaṃ tathaiva ca ‖	p. 91, 97
34.275B	sopavāso 'lpakeśaś ca śuklavāsā dṛḍhavrataḥ ‖	p. 89
34.276A	maṇḍalatrayam ālipya gomayena sugandhinā |	p. 96 (fn. 40), 97, 103
34.276B	brahmāṇaṃ śaṅkaraṃ viṣṇuṃ triṣu teṣu prakalpayet ‖	p. 96 (fn. 40), 103
34.277A	[2]āliṅgaṃ sthāpayet pūrvaṃ kṛte brāhme 'tha maṇḍale | 2. *N.* liṅgam āsthāpayet pūrvaṃ brahmaṇo maṇḍale kṛte | (*V.* 219 ab-*N.*)	p. 96 (fn. 40), 103
34.277B	ūrdhvakaṃ tu dvitīye 'smin rudranāmni nidhāpayet |	p. 96, 103
34.278A	tiryag utsaṅgikaṃ samyag vaiṣṇave maṇḍale kṣipet |	p. 103

	Quotations from NŚ GOS & AbhiBhā	Referred to on
34.278B	balipuṣpopahārais tu pūjayet puṣkaratrayam ||	p. 103
34.279A	pāyasaṃ ghṛtamadhvaktaṃ candanaṃ kusumāni ca |	p. 97, 100, 101 (fn. 65), 104
34.279B	śuklāni caiva vāsāṃsi dattvāliṅge svayaṃbhuvaḥ ||	p. 96, 97, 100, 104
34.280A	tryambakāya pradātavyaḥ saganāyordhvake baliḥ |	p. 104
34.280B	svastikair lājikāpuṣparūpapiṇḍāṣṭakaiḥ saha ||[3] 3. *N.* tryambakasya ca dātavyaṃ saganasyārdhake baliḥ | svastikollāpikī pupa(rūpa?)bhāṣapiṣṭatilaiḥ saha | (*V.* 222-*N.*)	p. 104
34.281A	unmattakaravīrārkapuṣpair anyaiś ca bhūṣitaḥ |	p. 104, 105 (fn. 82)
AbhiBhā ad 34.281A, vol. 4, p. 466, l. 1	**unmattaṃ** dhattūram ||	p. 104 (fn. 80)
34.281B	baliḥ kāryaḥ prayatnena raktakaudumbaraiḥ saha ||	p. 96 (fn. 41), 104
34.282A	vaiṣṇave maṇḍale sthāpyaḥ sarvabījagato 'ṅkikaḥ |	p. 97
34.282B	sragvastrālepanaiḥ [1]prītaiś carubhiś ca sapāyasaiḥ[2] || 1. *N.* prītaiḥ *not read in N.* | 2. *N.* sahāsavaiḥ |	p. 96 (incl. fn. 42), 97, 105
34.291B	apūjayitvā hy etān vai naiva prekṣāṃ prayojayet ||	p. 92
34.292A	karīṣasya tu saṅghāte mṛdaṅgaṃ sthāpayed budhaḥ |	p. 92
34**B**.210A	ṣaḍbhir doṣair vinirmuktaṃ carma nirvartitaṃ gavām |	p. 92
34**B**.213A	maṇḍalatrayam ālipya[4] gomayena sugandhinā | 4. khya |	p. 92, 97, 103
34**B**.213B	brahmāṇaṃ śaṅkaraṃ viṣṇuṃ triṣu teṣu prakalpayet ||	p. 103
34**B**.214A	āliṅgya sthāpayet pūrvaṃ brahmāṇaṃ pūrvamaṇḍale |	p. 103
34**B**.214B	ūrdhvakaṃ tu dvitīyasmin rudranāmni nipātayet ||	p. 96, 103
34**B**.215A	tiryak kṛtāṃ gatiṃ samyag vaiṣṇave maṇḍale nyaset |	p. 103
34**B**.215B	balipuṣpopahāraiś ca nānāpuṣpair vicitrakaiḥ ||	p. 103
34**B**.217A	anantaraṃ ca dātavyaṃ sarvam evordhvake balim |	p. 96

	Quotations from NŚ GOS & AbhiBhā	Referred to on
34**B**.217B	svastikā 'pūpikā[3]dhūparūpakaiś ca tilaiḥ saha ‖ 3. dhūpikā |	p. 104, 109
34**B**.218A	unmattakaravīraiś ca puṣpair anyaiś ca bhūṣitaḥ |	p. 104
34**B**.218B	baliḥ kāryaḥ prayatnena rakto raktāmbaraiḥ saha ‖	p. 96, 104, 105 (fn. 82)
34**B**.219B	śuddhasyālambanaiḥ pītaiś carubhiś ca sahāsavaiḥ ‖	p. 96 (fn. 42)
34**B**.230B	pūjayitvā tu tāṃ devīṃ prekṣāṃ raṅge prakalpayet ‖	p. 92
34**B**.231A	karīṣasya tu saṅghāte mṛdaṅgāṃ sthāpayed budhaḥ |	p. 92
35.22A	mukuṭābharaṇavikalpau vi(lpair vi)jñeyo(yā) mālyavastuvividhaiś ca |	p. 102
35.36A	yo vai mālyaṃ kurute pañcavidhaṃ mālyakṛt sa vijñeyaḥ |	p. 102
36.47A	[5]muṇīnāṃ na mṛṣā vākyaṃ bhaviṣyati kadācana | 5. ra. manasā ca sthirībhavatety evaṃ sāntvitaṃ mayā |	p. 86 (fn. 10)
37.29A	na tathā gandhamālyena devās tuṣyanti pūjitāḥ |	p. 99, 103
37.29B	yathā nāṭyaprayogasthair nityaṃ tuṣyanti maṅgalaiḥ ‖	/
37.31B	kiṃ cānyat saṃprapūrṇā bhavatu vasumatī naṣṭadurbhikṣarogā śāntir gobrāhmaṇānāṃ bhavatu narapatiḥ pātu pṛthvīṃ samagrām ‖ *	p. 91

	Quotation from NŚ KSS	Referred to on
31.485B	bṛṃhaṇaḥ pūrvavarṣeṣu cāsane parikalpite ‖	p. 109 (fn. 93)

References and abbreviations

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AbhiBhā | Abhinavagupta: *Abhinavabhāratī*

see NŚ GOS

AmKo | *Amarakośa* = Ramanathan, A. A. (ed.) 1971, 1978 (repr. 1989). *Amarakośa.* With the Unpublished South Indian Commentaries *Amarapadavivṛti* of Liṅgayasūrin, the *Amarapadapārijāta* of Mallinātha and (in vol. II) the *Amarapadavivaraṇa* of Appayārya. Critically edited with Introduction. 2 vols. The Adyar Library Series 101. Madras: The Adyar Library and Research Centre.

AUL | see NŚ AUL

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BI | see NŚ BI

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GOS | see NŚ GOS

KSS | see NŚ KSS

NŚ | Bharata: *Nāṭyaśāstra.*

AUL | Annales de l'Université de Lyon = Grosset, J. (ed.). 1898. *Bhāratīya-Nāṭya-Cāstram.* Traité de Bharata sur le Théatre. Texte Sanskrit. Édition critique. Avec une Introduction, les Variantes tirées de quatre manuscrits, une Table analytique et des Notes. Précédée d'une Préface de M. Paul REGNAUD. Tome Premier. 1re Partie: Texte et Variantes. Table analytique. Annales de l'Université de Lyon 40. Paris, Lyon: Ernest Leroux, A. Rey.

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U | see NŚ U

Unni 2003 | see NŚ U

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MW | Monier-Williams Dictionary = M. Monier-Williams. 1899. *A Sanskrit-English Dictionary. Etymologically and Philologically Arranged with Special Reference to Cognate Indo-European Languages*. New Edition, Greatly Enlarged and Improved with the Collaboration of E. Leumann, C. Cappeller and Other Scholars. Oxford: Oxford University Press (repr. Delhi: Motilal Banarsidass, 1990).

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PW | Großes Petersburger Wörterbuch / Large Petersburg Dictionary = Böhtlingk, O. and R. Roth. 1855–1875. *Sanskrit-Wörterbuch*. 7 vols. St. Petersburg: Kaiserliche Akademie der Wissenschaften (repr. Delhi: Motilal Banarsidass, 1990).

pw | Kleines Petersburger Wörterbuch / Small Petersburg Dictionary = Böhtlingk, O. 1883–1886. *Sanskrit-Wörterbuch in kürzerer Fassung*. 7 vols. St. Petersburg: Kaiserliche Akademie der Wissenschaften (repr. in 3 vols. Delhi: Motilal Banarsidass, 1991).

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Reviews

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The So-called *Vyaṅgyavyākhyā*: Selected Remarks for Reading It Philologically—A Review of K. G. Paulose (ed.). *Vyaṅgyavyākhyā: The Aesthetics of Dhvani in Theatre*. pp. xvi + 546. New Delhi: Rashtriya Sanskrit Sansthan–D.K. Printworld. 2013.—By Christophe Vielle (Oriental Institute, Louvain-la-Neuve).

Scholars have been waiting a long time for an edition of the *[Tapatī-]Saṃvaraṇa-* and the *[Subhadrā-]Dhanañjaya-dhvani*s (henceforth *dhv*) or *-vyākhyā*s, two distinct commentaries, by the same Brahmin-scholar, on, respectively, *Tapatīsaṃvaraṇa* (henceforth TS) and *Subhadrādhanañjaya* (henceforth SDh). Both plays were composed by the Kerala king of Mahodayapuram Kulaśekhara, a contemporary of the commentator himself. Unfortunately, despite other qualities it might have, the work made by Paulose does not deserve to be called an 'edition', even if it provides us for the first time with the complete text of both commentaries, copied from the codex T.281 of the Oriental Research Institute & Manuscripts Library of the University of Kerala (henceforth KUML). This *devanāgarī* transcript on paper was made by a pandit of the Department for the publication of Sanskrit manuscripts/Curator's Office Library, Trivandrum, in 1915 (date given by Paulose p. 67, supposedly from the transcriber-notice usually found at the end of such codices). In fact, beside T.281-'B' (= Alph. Index KUML, vol. 5, 1988, p. 230, serial no. 25740), the *Tapatīsaṃvaraṇa-dhvani* is available through at least

three palm-leaf manuscripts in Malayalam script: KUML no. 5866, C.1343-A and 17957-B (= Alph. Index vol. 2, 1965, p. 20, s. no. 6553, and vol. 5, pp. 230–31, s. no. 25741–42, respectively),[1] and also through the *devanāgarī* manuscript on paper R.3048 from the Government Oriental Manuscript Library, Madras (Trien. Cat. vol. 4, part 1, Sanskrit A, 1928, pp. 4444–45).[2] The palm-leaf manuscript which was the source of part B of the transcript T.281 was, like the one used for part A, obtained in 1912 from the collection of Govinda Pisharoti in Kailasapuram

[1] KUML no. C[urator].1343-A corresponds to the second of the two *Saṃvaraṇadhvani* mss. listed by T. Gaṇapati Śāstrī in *A catalogue of Sanskrit manuscripts collected... for the Department for the publication of Sanskrit manuscripts*, Trivandrum: Government Press, vol. 1 [mss. collected in 1908–1912], 1912, p. 27, no. 254 ('2 *aṅkau*' only, 1920 *grantha*s), and represents s. no. 1343A in L. A. Ravi Varmā, *A Descriptive Catalogue of Sanskrit Manuscripts in the Curator's Office Library*, Trivandrum: V.V. Press Branch, vol. 8, 1940, pp. 3086–87 ('C.O.L. No. 2434A'/ general no. 2055; *Saṃvaraṇadhvani*, 1800 gr., formerly owned by Nīlakaṇṭha Vārier, Pantaḷam); the latter description shows that the last folio of C.1343-A has in fact the very beginning of the third *aṅka*, an extract of which is presented as the 'end' of the manuscript (before the 'colophon' corresponding to the one of the second *aṅka*). KUML no. 17957-B appears to have a text more incomplete than C.1343-A (1200 versus 1800 *grantha*s according to the Alph. Ind.). KUML 17909-C (Alph. Ind. vol. 5, p. 231, s. no. 25743) given as *Tapatīsaṃvaraṇa-vyākhyā* could constitute one more manuscript with a fragment (450 *grantha*s) of the text.

[2] R.3048, which like T.281-B (and no. 5866, see next fn.) has 3 *aṅka*s complete, was, according to the descriptive catalogue, "transcribed in 1919–20 from a [palm-leaf] MS. of M. R. Ry. Tippan Nambūdirippaḍ of Ponnūrkoṭṭamana, Perumbāvūr post, Travancore State". Perumbavoor is the headquarters of the present Kunnathunad Taluk in the North-East of Ernakulam District, central Kerala; the Punnorkode/-code/-kottu/Punnoorkkote Swarnath(u) Mana is located in Pazhamthottam, Pattimattom village. The (transcript) R.3408 (76 folios) has itself been copied in a new transcript (199 pages) referred to by A. K. Warder, *Indian kāvya literature*, vol. 5, Delhi: Motilal Banarsidass, 1988, pp. 338–347, 811.

(near Kaduthuruthy, Kottayam District) and appears to correspond to present ms. KUML no. 5866.[3] The *Subhadrādhanañjayadhvani* which has been transcribed as part A of T.281 (= Alph. Index vol. 2, p. 74, s. no. 7841, and vol. 4, 1986, p. 56, s. no. 20306) has its source in the palm-leaf manuscript formerly kept in the Palace Library, Trivandrum,[4] which is now KUML no. 20609 (uncatalogued

[3] Ms. no. 253 in the 1912 Catalogue (*op. cit.* fn. 1), where it is presented as having '3 *aṅkāḥ*' and 2500 *grantha*s (compare with 2250 gr. given for ms. no. 5866 'i[n]c[o]m[plete]' and 2050 gr. for T.281-B 'c[o]m[plete]' in the Alph. Ind., or 2300 gr. for the latter in the COL descriptive catalogue, p. 3085). Why it is not described in the COL catalogue can be explained by the fact that it did not belong to the COL (his owner was still Govinda Pisharoti), before the COL was, after 1940, amalgamated with the University collection (where such mss. on loan were, on the sly, incorporated), or by the fact that it had previously reached the University library through another way (a gift?). The transcript ('C.O.L. No. 281') is described twice in the COL catalogue, as the s. no. 1284 *(op. cit.*, pp. 2972–73, general no. 1977; *Dhanañjayasaṃvaraṇadhvani*), and, for its second part only, as the s. no. 1342 (pp. 3084–86, general no. 2054; *Saṃvaraṇadhvani*).

[4] K. Sāmbaśiva Śāstrī, *A Descriptive Catalogue of Sanskrit Manuscripts in H. H. the Maharajah's Palace Library*, Trivandrum: V. V. Press Branch, vol. 7, 1938, pp. 2635–37 (shelf-)no. 1604 (general no. 2267; 1425 *grantha*s [compare with 1500 gr. given by the COL catalogue, p. 2972, for what corresponds to T.281 part A only], "the Ms. begins [mistake for 'ends'] on a fragment of the 2nd Act"). This manuscript was previously listed by the same in his *Revised Catalogue of the Palace Granthappura (Library)*, Trivandrum: Government Press, 1929, p. 79 no. 1604. This is the same ms. as the one bearing the no. 237 in T. Gaṇapati Śāstrī's 1912 Catalogue (*op. cit.* fn. 1, p. 26; *Dhanañjayadhvani*, 1600 *grantha*s, '2 *aṅke* 5 *ślokāntaḥ*'—the text indeed ends abruptly with a few *śloka*s in the 2nd *aṅka*), where it is said to have been "obtained" from Govinda Pisharoti. In this case, as it was usual in the making of editions, it was kept provisorily on loan in the Department for the publication of Sanskrit manuscripts in order to prepare a transcript (T.281 was made in 1915); T. Gaṇapati Śāstrī already quoted it in the introduction to his edition of the *Tapatīsaṃvaraṇa* issued in 1911 (TSS no. 11). Thereafter it reached the Palace Library (probably lent rather than donated

in the Alph. Index; a few folios are reproduced by Paulose pp. 66–67).[5] Contra Paulose's assertions (p. 67), the latter is not "the only Ms available to us of these [two] texts", and it does not contain the *Saṃvaraṇadhvani*. It is the T.281 transcription that has combined the two texts, which were separate in the original manuscripts, and presented them with a common title (*dhanañjayasaṃvaraṇadhvaniḥ* written on the first page of the transcript reproduced by Paulose p. 68), as if they were forming a single work. The transcriber (viz. the pandit Turavur Narayana Sastri according to Paulose) would have been encouraged to do so following the use of the singular *Vyaṅgyavyākhyā* as a common title, created by T. Gaṇapati Śāstrī to designate both works in the introduction to his edition of the *Tapatīsaṃvaraṇa* published in 1911 (Trivandrum Sanskrit Series no. 11). It is true that, on the one hand, the TS*dhv* starts abruptly, without any *maṅgalam* and with a very short introduction. On the other hand, the SDh*dhv* presents an elaborate literary introduction, where we are told how the king brought the Brahmin to him, showed him his *two* plays (*nāṭakadvayī*, p. 70/9, 74/10–12–14), and asked him to set down an explanation (*vyākhyā*, singular, p. 70/12) of them, starting with the SDh. So, whereas

by its owner). Paulose still speaks of this manuscript as "owned by Kailasapurathu Govinda Pisharoti in the palace library (No. 67) in Thiruvananantapuram" (p. 67), without noticing, or referring to, the new KUML number added on the ms.

[5] The new KUML number is recognizable on the photographs of the manuscript provided by Paulose: the 1st slide (p. 66) presents one leaf-side with the number (20609) and title ("*subhadrādhanañjayadhvani* incomplete") and the 1st leaf/folio r° (beg.: *śrīgaṇapataye namaḥ | avighnam astu | laksmīśaś ca śaro*…; end: *mānasodyanmarālaśrīvidyodi*[*tadigantaraḥ*); the 2nd slide, reproduced twice (p. 66 and p. 67) gives the 1st leaf v° (beg.: -*vidyodi*]*tadigantaraḥ*…; end: *paraṃpuruṣanāmodyatsallā*[*pakathayatkathaṃ*) and the 2nd leaf r° (beg.: -*sallā*]*pakathayatkathaṃ*…; end: *tāṃ vidhāya tatra sa*[*bhrātṛvargas*); the 3rd slide (p. 67) gives the 2nd leaf v° (beg.: *sa*]*bhrātṛvargas*…; end: *yadi tuṣṇīṃ gatā vayaṃ* [|] *prāya*[*ścittavidhir yatra*) and the 3rd leaf r° (beg.: *prāya*]*ścittavidhir yyatra*…; end: *bhavann atrastha*[*yā kayāpi*).

the TS was composed before the SDh (as stated in the prologue of the latter),[6] the TS*dhv* appears to have been written after the SDh*dhv* (cf. below fn. 17), forming for its author, as it were, a second part within a single work. It is even possible to imagine that the two manuscripts of Govinda Pisharoti, on which the synthetic transcript is based, were once parts of one and the same manuscript. Nevertheless, each part of the work seems to have been transmitted independently (simply because each one was preferably attached to its related play). Hence, even if the title *Vyaṅgyavyākhyā* (henceforth VV) is artificial, the way according to which the two texts have been put together by the 'pre-editor'/transcriber is not at all meaningless.

The text of the *Dhanañjaya-dhvani* starts on p. 69 with the first *maṅgala*-verse (beginning with the word *Lakṣmī-*, just as in the very first verse of both SDh and TS; but here the stanza is for Gaṇapati, alluding to the war-chariot, in the Tripura episode, which was made of

[6] The 1911 TS and the 1912 SDh (TSS no. 13) editions (both with the commentary of Śivarāma) by T. Gaṇapati Śāstrī have been reprinted, with an additional 64 pp. introduction by N. P. Unni, in 1987 (Delhi: Nag Publishers). The first 28 pp. of the new introduction are the same in both volumes = N. P. Unni, *Sanskrit Dramas of Kulasekhara: A study*, Trivandrum: Kerala Historical Society, 1977, pp. 21–49, 160–61, 184–205, and then pp. 50–92 for TS, and 93–138 for SDh (note that pp. 175–205 = "Kulaśekhara Varman and Vyaṅgyavyākhyā" in *Highways and Byways in Sanskrit Literature*, Delhi: New Bharatiya Book Corporation, 2012, pp. 526–52). Kulaśekhara's text and Śivarāma's commentary of both plays have been retyped (separately) in *The Sun God's Daughter and King Saṃvaraṇa: Tapatī-Saṃvaraṇa and the Kūṭiyāṭṭam Drama Tradition (Text with Vivaraṇa Commentary)*, and *The Wedding of Arjuna and Subhadrā: the Kūṭiyāṭṭam Drama Subhadrā-Dhanañjaya (Text with Vicāratilaka Commentary, Introduction, English Translation & Notes)*, translated and introduced by N. P Unni and Bruce M. Sullivan, Delhi: Nag Publishers, 1995 & 2001 (Unni's intr. 1995, pp. 1–17 = 2001, pp. 41–57 = 1987, pp. 1–17 = 2012, pp. 429–42; intr. 2001, pp. 1–40 = 1987b, pp. 29–64; his note on the commentator Śivarāma, dated after the 12th c.: 1995, pp. 309–13 = 2001, pp. 273–78 = 2012, pp. 443–47 [cf. also pp. 294–96]). A detailed description and analysis of both plays and their commentaries is provided by Warder, *op. cit.* 1988, pp. 321–69.

all the gods, with Viṣṇu-Lakṣmīśa in the form of an arrow), followed on p. 70 with 3 *śloka*s in praise of, respectively, Bhāratī (Sarasvatī), Śambhu (Śiva) and Bharatamuni (10 lines also given in the Palace Libr. Cat). Then 4 *śl*. are devoted to the general scope of the whole work and to the SDh-*dhv*'s specific one, 5 and ½ *śl*. describe poetically the Autumn season, and (pp. 72 and 74) a mix of prose and verses (18 and ½ *śl*.—the last 6 *śl*. also quoted in the Pal. Libr. Cat.) provide the historical context for the composition of the work, concluding the introduction. The last part of the introduction was also given twice (except 5 *śl*./10 ll.) by T. Gaṇapati Śāstrī in his introduction to TS (from the palm-leaf ms.);[7] Ulloor S. Parameswara Aiyer[8] (vl. UPA) did the same (omitting 2 ll. only), adding before it the *śl*. on Bharatamuni and the 4 following ones. Compare the variant readings in the latter passage:

Paulose p. 70/9–12*: tenāpi rasacittena racitā nāṭakadvayī* |
*yu**ktā rasalay**ais sa**dyaḥ** dhvanigarbhaiḥ padair api* ||
[*yu**ktyā layaras**ais sa**myag*** (vl. UPA)]
*teṣāṃ pradarśayantī **yad** dhvanyarthaṃ rasināṃ nṛṇām* |
[*pradarśayantī**yaṃ*** (vl. UPA)]
*vyākhyā prayogamār**gaś** ca sthāyibhāv**aṃ** mayā kṛt**ā*** ||
[*prayogamārg**gañ** ca sthāyibhāv**o** kṛt**aḥ*** (vl. UPA)]

The slide of the palm-leaf ms. permits the reading: *yu**ktā layaras**ais sa**myag***; ***yad**dhvanyarthaṃ* (compound); *prayogamārg**gañ**ca* (= °*mārgaṃ ca*)

[7] Following him, M. G. S. Narayanan, *Perumāḷs of Kerala: Brahmin Oligarchy and Ritual Monarchy. Political and Social Conditions of Kerala under the Cēra Perumāḷs of Makōtai (c. AD 800–AD 1124)*, Thrissur: Cosmo Books, 2013[3] (1972[1], 1996[2]), pp. 406–7 fn. 153, gives in transliteration the same extract, omitting 11 ll., and thereafter adds a 14 ll. passage (description of the king, which comes before in the text), obviously taken from Ulloor *KSC* (referred to in the next fn.).

[8] Iyer or Ayyar = (Mal.) Uḷḷūr Es. Paramēśvarayyar, *Kēraḷasāhityacaritraṃ*, vol. 1, Trivandrum: University of Kerala, 1953[1], pp. 128–29, 1990[2], pp. 151–52. K. Kunjunni Raja, *The Contribution of Kerala to Sanskrit Literature* (henceforth *CKSL*), Madras: University of Madras, 1980[2] (1958[1]), pp. 9–10 fn. 45, follows Ulloor, omitting the 12 ll. describing the king.

*sthāyī**bh**bhāva**mm**mayā* (= °*vaṃ mayā*) *kṛtā**ā***. Translation:

> That [king] himself, with his mind [full of] *rasa*, composed a couple of plays, endowed with rhythm (*laya*) and taste (*rasa*), together with words full of *dhvani*. For men of good taste, I have composed an explanation (*vyākhyā*) illustrating the *dhvani*-meaning of those [words] (*teṣām… yad-*), the mode(s) of enacting/ways of performance (*prayogamārga*) and the state(s) of mind/ basic emotions (*sthāyibhāva*, written *sthāyī*° in the palm-leaf ms.).

And, at the very end of the introduction:

Paulose p. 74/14–21*: etasmād dhvaniyuktā sā racitā nāṭakadvayī |*
draṣṭavyā bhavatā seyaṃ nāṭyalakṣaṇavedinā ||
tāṃ paśyann avadhāryaiṣā sad asad veti kathyatām |
sādhuś cet prekṣako bhūyād bhavān asmi naṭas tathā ||
prayogamārgaṃ bhavate darśayiṣyāmi tattvataḥ |
bhūyaś cāropayiṣyāmi raṅgam etat kuśīlavaiḥ ||
*iti tena proktas taddarśita**prayogamārgo**[']ham adhunā tatkṛte 'smin*
[***mārgaprayogo*** (vl. UPA)]
dhanañjayanāmni nāṭake sthāyibhāvaprayogamārgaprāveśikāś ca
[*pra*° (vl. UPA)]
*pra**darśyante** |*
[*pra**darśayāmi*** (vl. UPA)]

In this case, the quotation of T. Gaṇapati Śāstrī (1911), which stops after *'ham*, confirms Paulose (and T.281) reading *prayogamārgo*; like the slide of the palm-leaf ms., which, however, reads *in fine sthāyī*° and °*praveśikāś **ca darśyante*** (or possibly *dṛśyante*). A pause ('|') was not put here between [*']ham* and *adhunā* in the transcript (the original ms. is in *scriptio continua* without any *daṇḍa*) probably because of the use of *ca* to connect the two sentences through their subjects in the nominative case. Translation:

> (the King, concluding his speech:) "Therefore, this couple of dramas was composed as endowed with *dhvani*; this [couple of plays as such] must be examined by you who know the characteristics of dramatic art. Having examined and reflected upon it, [you] should tell whether it is good or bad; if it is fine, be a spectator and I am the actor. I will show you the mode(s) of enacting in the proper way; moreover, I shall have this [play] staged by professional actors."—having told me so, he showed me the mode(s) of enacting; and now, in the drama entitled Dhanañjaya composed by him, the state(s) of mind, mode(s) of enacting and (characters') entrances (*praveśika = praveśaka*) are shown.

The beginning of the Saṃvaraṇa-*dhvani* is given, isolated, on p. 300. The text provided by Paulose (with a translation), supposed to be based on T.281 (B), presents slight variants with respect to the text of the transcript as given by the COL catalogue:

> *athāhaṃ keralabhūbhṛtkṛte 'smin nāṭake sthā**yī**bhāvaṃ prayogamārgaṃ ca tatsahṛdayaḥ pradarśayāmi | katham iti cet*
>
> *bhūbhṛt svayaṃ bhūmikayā niretya nijām alaṅkṛtya tanu**r** manasvī |*
> *yaṃ darśayitveti viniścitātmā prayogamārgaṃ **pradarśayā**mī**mam** ||*
>
> *tena mayā mahīsureṇāpi tatsahṛdayena piṣṭapeṣaṇaṃ kriyate | tathāpi*
>
> *ma**hat**kaver abhiprāyaṃ jñātum etat kṛtaṃ mayā |*
> *tatpradarśitamārgeṇa **vicchinnasyopadeṣṭari** ||*
>
> *nāṭakanāyakalakṣaṇaṃ sarvaṃ daśarūpake draṣṭavyam | atra tanmātram eva darśayāmi | atrādau saṃvaraṇanāmni nāṭake vidūṣakasya sthā**yī**bhāva-prayogamārgau dṛśyete |*

The COL (p. 3085) variant readings (up to *draṣṭavyam*) are: *sthā**yi**bhāva-* (twice), *tanu**ṃ*** (better), ***rahasi*** *...mī**mām*** (instead of *pradarśayāmīmam*), *ma**hā**kaver* (better). No description of palm-leaf ms. is available here for comparison, but the description of the GOML transcript gives the variant readings: *'pi* (for *'smin*), *svāvirbhāvaṃ* (misreading for *sthayi/ībhāvaṃ*), *tanuṃ* (confirmed), *yad* (for *yaṃ*), *rahasi śrumīmām* (with the suggested *śrutīnām?*), *ma(hā)kaver*, ***vicchinne 'syopadeṣṭari***, *nāṭaka...nāyaka°* (as if there was something lost between the two words), *vidūṣakasthayībhāva°*. It can be understood, therefore, that *pradarśayāmi* is a (unmetrical, since this is an *upajāti* metre) conjecture (the place is here cautiously left blank by Kunjunni Raja, *CKSL* p. 10 fn. 46, quoting from the GOML ms.); in keeping *rahasi* and the final long *mām*, it is difficult to propose something acceptable: *rahasi bruvan mām* (or *raha ābravīd/uktavān mām*; logically, the predicate should be at the 3rd person singular, with the king as subject)? The reading *vicchinne 'syopadeṣṭari* of the GOML ms. seems also better than *vicchinnasya + upadeṣṭari* (translated by Paulose as "to the actors who are cut off from the tradition of preceptors"). Translation:

> Then, sharing his good taste, I shall illustrate the state(s) of mind and the mode(s) of enacting in this drama composed by the king of Kerala. How is it?

> The king resolved to give up his own role and, mindful, to adorn his body [with other characters (cf. below)] and to show the[ir] mode(s) of enacting. Those [modes], in secret (i.e., privately), †he told/taught (?)† me.
>
> Therefore by me, although just a Brahmin sharing his good taste, a mere repetition is here made (viz. the grain having already been ground by the king, for me—even if an 'earth-god' and not an 'earth-king'—remains the humble grinding of his flour).
>
> Nevertheless, this work has been composed by me, to whom the mode(s) of enacting were shown by him, for [making] the intentions of this great poet known, [at a time] when the instructor (stage-manager of those plays) will be disconnected from him.
>
> The whole typology of dramas and heroes is displayed in the *Daśarūpaka*.[9] Here I will show only what is necessary. To begin with, the state(s) of mind and mode(s) of enacting of the *vidūṣaka* in the drama entitled *Saṃvaraṇa* are shown.

These two *Dhvani*s are not word-by-word commentaries as usually found in the Indian scholarly tradition. Only selected words or sentences of the original dramatic text are quoted in the course of the development, and they are embedded within an elaborate dissertation on the acting of the successive main characters, in which frame their implied/suggestive meaning is explained. The necessary background or previous events related to the characters are narrated in length through *pūrvasambandha* ("relations to what has preceded", tr. Warder) passages.

After the general introduction referred to before (provided with a translation, pp. 69–75), the *Dhanañjaya-dhvani* starts with a long passage giving the background for Arjuna's exile (pp. 76–86, with a *vis-à-vis* translation up to p. 88 and intertitles no. 5.1–6 added within the Sanskrit text). This follows the quotation of the original stage direction introducing Arjuna in the first act (*tataḥ praviśati dhanurbāṇapāṇir dhanañjayaḥ*), which comes after the prologue (*sthāpanā*)

[9] A reference to the 18 (or 20)th chapter of the *Nāṭyaśāstra* so entitled or to Dhanañjaya's work (discussed p. 53).

and interlude (*viṣkambhaka*), themselves not dealt with in the *Dhvani*. This pure narrative portion mixing *śloka*s and prose presents the interaction of the characters of Nārada, Arjuna, Draupadī, the Brahmin Kauṇḍinya (serving as the *vidūṣaka* in the drama), the Vṛṣṇi Gada, and an ascetic. Thereafter (from p. 89 onwards) in the first act, the text of *Dhanañjaya-dhvani* is put back after successive portions of the dramatic text itsef (with the Prakrit often rendered into Sanskrit) given together with Unni and Sullivan's translation (supposed to be in italics, except that on p. 90/ll. 1–3, 109/ll. 1–2, 111/ll. 6–25, 126 etc. it is not). These portions are followed by the corresponding 'translated' portions (artificially cut off) of the *Dhvani*, which are rather paraphrases or short extracts chosen in accordance with Paulose's dramaturgical views, omitting most of the original commentarial material (see pp. 89–96, 103–111 and 125–138, with the progressive disappearance of the *Dhvani* portions). So for the first act, the Sanskrit text of the *Dhvani* is to be found on pp. 96–102 (the beginning forms the *praveśika* of the actor 'whose body is adorned with the character of Dhanañjaya', *dhanañjaya-bhūmikālaṅkṛta-tanuḥ*), pp. 111–124 (entry of the jester, his background, etc.) and pp. 138–150 (entry of the heroine, her background, etc.). [Thereafter follows, at the end of the first act, a first excursus, with a rendering of the Malayalam stage manual, *āṭṭaprakāram*, for the first act, on pp. 151–174; and a new version of the same, pp. 175–188.] For the second act, again after portions of the original text of the drama and their translation (pp. 189, 202–204, 230–238), the Sanskrit text of the *Dhvani* is spread over pp. 190 (the introductory scene with Subhadrā's maid-servant, *ceṭī*; translation p. 191), pp. 204–214 (entry of the chamberlain, long *śloka* passage recapitulating how Subhadrā was kidnapped and saved; the *vis-à-vis* translation ends on p. 215)[10] and pp. 238–249 (entry of Arjuna disguised as a mendicant; entry of Kṛṣṇa, with a long *pūrvasambandha*

[10] Note p. 212/11 the variant reading *jaṭāvaktṛcaraṇatayā punar yativiḍambanā saṃvṛttā* of the *Dhvani* versus *jarāvaktavyacaraṇatayā punar iyaty ativilambanā saṃvṛttā* of the original text (and Śivarāma's commen-

on his plans for marrying his sister, concluded by the *praveśika* of the actor 'whose body is adorned with the character of Kṛṣṇa', *kṛṣṇa-bhūmikālaṅkṛta-tanuḥ*; the text ends abruptly since the original palm-leaf ms., of which the very end is also given by the Palace Libr. Cat. pp. 2636–37, is incomplete; for this last part of the *Dhvani* the English rendering has been given previously, that is, with the original dramatic text and its translation, as in the first act). [Then follows an excursus on the *naṅṅyārkūttu*, pp. 192–201, relying on the unproven hypothesis that there was such an interlude performance elaborating on the maid-servant's entry at the beginning of the second act; a second excursus, pp. 216–229, with a new performance text elaborating on the *kañcukīya-ceṭī* scene (*viṣkambhaka*); a third one with a new production of the re-capitulation of Subhadrā in the fifth act, pp. 250–257, followed, pp. 258–297, by the Sanskrit text of the drama not yet provided, viz. the rest of the second act up to the end of the fifth and last one.]

Except for its short introduction (quoted before), the Sanskrit text of the *Tapatīsaṃvaraṇa-dhvani* is systematically given after the original dramatic text *cum* (Sullivan and Unni's) translation of the first three acts (respectively, pp. 301–317, 355–373, 414–431; only the Sanskrit text of the acts 4 to 6 is added pp. 450–474, with a short ending note on the performance of the drama), and before its English rendering (pp. 346–354, 404–413, 446–449; compare Warder's abstract, *op. cit.* pp. 338–346), that is pp. 318–346 for the first act (words quoted from the play are not always marked as such in bold type; *sthāyībhāva* of the *vidūṣaka*, *pūrvasambandha*, *prayogamārga*, *prāveśika* of the queen etc., and the concluding *evaṃ prathamo*[*']ṅka-sthāyībhāvaḥ prayogamārgaś ca darśitaḥ*: all these Sanskrit original mentions are omitted in the abbreviated rendering which takes the artificial form of a dialogue between the jester, the king and, later, the queen),[11] pp. 374–403 for

tary), mixed by Paulose within his English rendering p. 213: *jarāvaktavya caraṇatayā punaḥ yativiḍambanā saṃvṛttā*.

[11] Note that the quotation from the *Vaijayantī*, though important for the dating of the work (cf. Unni 1977, p. 39), is left unmarked p. 341/10

the second (same remarks as for the 1st act; the concluding *evaṃ dvitīyo*[*'*]*ṅka-sthāyībhāvaprayogamārgau darśitau*, which should have been written at the end of p. 403 is to be found at the beginning of p. 432),[12] and pp. 432–446 for the third.[13] The very end of the text (p. 446), where the author states that it is not necessary to go further because there is no *dhvani* thereafter (except the scene in the 6th act alluded to), is also provided twice (cf. fn. 3 before) by the COL catalogue (pp. 2972, 3085) according to T.281 (B), as well as by the GOML ms. description:[14] *evaṃ tṛtīyāṅkaparyanta-sthāyībhāva-prayogamārgau darśitau* (COL p. 3085 writes *sthāyi*°, as in the beginning quoted before; *tṛtīyāṅka-sthāyībhāvaḥ prayogamārgaś ca darśitaḥ* GOML) | *ataḥ paraṃ dhvanir na syāt* | *ṣaṣṭhāṅke* (*ṣaṣṭhe* GOML) *nāyakasya menakārūpadhāriṇyā nāyikāyā*

(quotation marks are here added): *atr*ākhu*nā samīkaraṇam etad artham* '*ākhur mūṣikapotriṇor' iti Vaijayantī* [= ed. Oppert, p. 214/13] | *atr*ākhur *iti mūṣika uktaḥ* |.

[12] An example of the *Dhvani* author's own *śloka*s (?; wrongly transcribed pp. 374–75, here corrected): *racite bhar*[*at*]*ākhyena śāstre*[*'*]*smin muninā purā* | *darśito nṛttamārgo*[*'*]*yaṃ dvidhā vedasamanvitaḥ* || *tāṇḍavaṃ tv iti vijñeyam ekaṃ lāsyam athāparam* | *puṃsā yat kriyate nṛttaṃ tāṇḍavaṃ tad vidur* (instead of *vidhur*) *budhāḥ* || *aṅganā raṅgamadhyasthā sakalendriyahāriṇī* | *sukhā sundarā vācā* (*sic*, unmetr.) *lāsyaṃ sā yat karoty adaḥ* ||. This is not similar to what is found in the *Nāṭyaśāstra* ascribed to Bharatamuni (as pointed out by Paulose, p. 375 fn. 1)—such a gender-division is found in Dhanañjaya's *Daśarūpaka* (1.10 or 15 Haas) and in the later *Saṅgītaratnākara* (7.6cd–7ab) and *Abhinayadarpaṇa* (*śl*. 5).

[13] Another important quotation for the debate on dating (cf. Unni 1977, p. 39, and Paulose's introduction p. 53) is p. 443 (last two lines): *vānarajātibhir* [= *chāyā*] *ity atra vāśabdasyaivety arthaḥ* | "*vā-śabdaḥ samuccaya-vikalpa-nirṇayeṣv*" *iti bhojasūtreṇoktam* | *atra nirṇaye* | (with the problem that this quotation giving the meanings of the particle *vā* is not traceable in the *Sarasvatīkaṇṭhābharaṇa*, the grammar in *sūtra* form ascribed to Bhoja).

[14] There is no reason to view this concluding remark as an interpolation as it is considered by K. Vijayan, "A new perspective on *Vyaṅgyavyākhyā* and *Naṭāṅkuśa*", *Journal of Manuscript Studies* (of the KUML) 26/1–2, 1985, pp. 90–101 (p. 93); see Paulose, p. 320 fn. 3.

darśane kim api dhvanir dṛśyate | iti niṣkrāntāḥ sarve | tṛtīyo 'ṅkaḥ (one could here add *samāptaḥ*) |.

Both the SDh*dhv* and TS*dhv* concentrate on the first two or three acts only of each play, and, in both cases, comment on the whole first act only (without the prologue). It can be guessed that, in the same manner as the TS*dhv* stops in the middle of the 3rd act, the 'complete' SDh*dhv* stopped somewhere in the 2nd or 3rd act (cf. Warder, p. 361). Despite Paulose's view of the two *Dhvani*s as 'performance texts', following Warder (p. 346) they do not seem to have been composed for actors in order to enrich the show (like the later *āṭṭa-prakāraṃ*s in Malayalam for the Kūṭiyāṭṭam).[15] They were intended for (royal or brahmanical) literates and stage-managers, providing them with the characters' backgrounds and explaining the characters' inner states of mind and basic emotions that the directors had to make explicit to the audience through the acting of the performers, especially at the respective entrances of the different characters.

It is a pity that the Sanskrit text of the *Dhvani*s is so poorly presented and lost within a patchwork of various other, more or less relevant or interesting, dramaturgical and performance considerations (the aim of the book as a whole is far from being clear; at least it reflects Paulose's own theatrical interests, presented in his preface, pp. vii–x), as also in the (general) Introduction (in four parts by, respectively, K. D. Tripathi, Radhavallabh Tripathi, N. P. Unni ["Introducing VV", the most relevant portion, pp. 21–26] and P. K. N. Panikkar; pp. 2–32) and Paulose's long "Part III—Epilogue" (pp. 477–526; note in this part the chapter on "Post-Kulaśekhara reconstructions", which are mostly the author's own imaginative ones;

[15] For instance the Sanskrit verse from the SDh *āṭṭa-prakāraṃ* quoted by Unni in the introduction (p. 23) and which is not in the original text of the play, is also not in the *Dhvani*. At the same time, Paulose stresses the fact that there was no Kūṭiyāṭṭam at the time of Kulaśekhara, whose "innovations revitalised a stagnant Sanskrit stage and paved the way for the emergence of Kūṭiyāṭṭam" (p. 46, a sentence repeated in the fn. p. 47).

and the "Living traditions of VV" full of lyrical statements).[16] His own introduction is entitled "Part I—Prologue" (pp. 35–64; to which pp. 66–68 introducing the manuscripts should be added, erroneously introduced in "Part II—Performance Text"),[17] in which the "Textual Analysis" portion again completely lacks a minimum of philological method in failing to provide precise references in the text for the quoted extracts (e.g. on *bhāva*, the VV extract with 3 *śloka*s p. 63 is to be found in TS*dhv* p. 319; the additional sentence p. 64 cannot be traced); moreover, p. 57, the *śloka* with the definition of the *prekṣaka*s[18]

[16] On p. 479 fn. 4 (cf. also pp. 43, 487 fn. 16), Paulose ascribes Śaktibhadra's play *Āścaryacūḍāmaṇi* to the 12th century without any good reason (this is criticized by P. K. N. Panikkar in the introduction p. 30; for an 8th–9th centuries dating, see Warder, pp. 1–23, cf. Kunjunni Raja, *CKSL* pp. 12–13, 209–10).

[17] On p. 66 Paulose's conjecture about the prologue of the SDh*dhv*, that "by the 'api' in 'Dhanañjayepi' in the introductory verse he [the author] indicates that the TS has already been covered [by the TS*dhv*]" (cf. also p. 70 fn. 2), seems wrong (the possible 'also'-meaning of this *api* is not even rendered by Paulose in his translation). This refers (without given reference) to the *śloka* directly following the two quoted earlier (p. 70/13–14): *dhanañjayāhvaye tena racite nāṭake 'pi tat | anayā darśayiṣyāmi tanniyukto 'khilaṃ rasī* ||, which can be literally translated: "As a man of good taste directed by him (*tan-niyukta*), I shall illustrate all that (= the *dhvani*-meaning, etc.) through this [explanation, *anayā* = *vyākhyayā*], at least in (= starting with) the *nāṭaka* composed by him under the title *Dhanañjaya*"; the title of the other play is given for the first time only later, by the king himself (p. 74/10–11: *racitādya mayā vidvan kathaṃ cin nāṭakadvayī | ekaṃ saṃvaraṇaṃ nāma dhanañjayam itītaram* ||); cf. also the GOML ms. variant *'pi* for *'smin* in TS*dhv* beginning *atha… keralabhūbhṛtkṛte* [*saṃvaraṇanāmni* comes later] *'smin nāṭake*, parallel to SDh*dhv adhunā tatkṛte 'smin dhanañjayanāmni nāṭake*, both sentences translated here before.

[18] *aṣṭau daśa ca vidyās tāḥ* (as written on p. 57, better than *tān* as given in the edited text p. 319) *nāṭyavedo yathāvidhi | smaraśāstraṃ ca yair jñātaṃ tān viduḥ prekṣakān budhāḥ* || It has to be understood here that *nāṭya-* and *kāma-śāstra*s are included within the 18 *vidyā*(*sthāna*)s known by the *prekṣaka*s.

is wrongly ascribed to TS (it is in TS*dhv* p. 319; two more sentences from the VV follow on p. 58, among which: *abhinayena nānālokān, bhāvena prekṣakān* |, again without any location); p. 64, the VV description of the *navarasa*s in the MBh (this refers to a *śloka* passage of the SDh*dhv* to be found on p. 241) is presented as telling that there is "*adbhuta* in the people who see the Pāṇḍavas fighting to take back the cows", whereas in Paulose's rendering, p. 233, it is said that "Vīrarasa, heroic, is shown in the battle to retrieve the cows carried away by the Kauravas": here the Sanskrit text shows that the rendering (p. 233) is wrong (it forgets both *bhaya* and *adbhuta*). The five lines (p. 55) devoted to the "Author's Erudition" (with a five line footnote roughly listing the sources quoted in the VV) leave open to further research the unsolved problem of the dating of both Kulaśekhara's two dramas and their respective *Dhvani*s, which ranges from the 9th (Paulose, p. 53; cf. also Kunjunni Raja and Warder) to the 12th (Unni) centuries, since only a close look at all these quotations, most of them remaining untraced, and how they serve the main issues of the VV, could contribute to shed better light on both the nature and the date of this atypical work. A short bibliography and a word-index (unfortunately not of the text of the *Dhvani*s) close the book which, in conclusion, has to be used with caution until, as it can only be hoped, a real critical edition of the VV text is published.

Technical Editor:
Tomasz Winiarski

Department of Languages and Cultures of India and South Asia,
Jagiellonian University
al. Mickiewicza 3, 31-120 Kraków
cracow_indological_studies@uj.edu.pl

Information for the
Authors:http://www.indologia.io.filg.uj.edu.pl/badania/
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